

**“ALCHEMY of the WORD”:
ALCHEMY, ALLEGORY and INDIVIDUATION
in ANGELA CARTER’S
THE PASSION of NEW EVE**

A thesis
submitted in fulfilment
of the requirements for the Degree
of
Master of Arts by Thesis Only in English
in the
University of Canterbury
by
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2005

Acknowledgements

I wish to thank Associate Professor Mark Williams and Dr. Anna Smith for their patience and guidance during the writing of this thesis. Also, thanks to my husband Peter for his unfailing emotional, psychological and financial support, and last, but not least, thank-you to Felicity and David for the support of their “university-mum” who was forever writing a thesis.

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Abstract

Angela Carter in The Passion of New Eve (1977) uses the exoteric phases of alchemy and Carl G. Jung's theory of esoteric alchemy as a means of demonstrating allegorically the idea of rebirth and renewal. The purpose of this allegorical method is to produce an 'alchemical' change of thought in the reader about sexuality and gender associated with women's repression and liberation.

In the novel Carter develops themes and ideas explored in her essay, The Sadeian Woman: An Exercise in Cultural History (1979), an analysis of the Marquis de Sade's pornography and its affect on the roles of men and women in society. The clash of opposites involved in combining alchemical symbolism, feminism and pornography within the fiction can be seen as representative of the state of chaos present in alchemy before the beginning of change. The circular narrative and alchemical structure of the fiction creates a literary version of the alchemical process as it brings together opposites involved in chaos, represented by events and characterisation that the protagonist, Evelyn/Eve, experiences, until, in the manner of alchemy, harmony is reached. The harmony created represents women's empowerment. Carter uses Evelyn's individuation process to encourage growth within the reader by altering patterns of thought to bring about change through self-confrontation and self-knowledge. The structure of Carter's fiction, thus, corresponds to the process of esoteric alchemy contained within the structure, imagery and symbolism of exoteric alchemy. The fiction is designed to stimulate the unconscious of the reader and make conscious hitherto unknown and repressed thoughts about gender and sexuality to bring about change in the lives of men and women.

Introduction.

“The twin concepts of alchemy and the individuation process are matters that seem to be very far apart, so that at first the imagination finds it impossible to conceive of any bridge between them.”

Carl Gustav Jung.

Angela Carter uses the twelve phases of exoteric, or material alchemy, to structure her fiction The Passion of New Eve (1977). The work is divided into twelve chapters, themselves divided into three sets of four, which correspond in symbolism and imagery to the process of alchemical change associated with renewal and rebirth. In The Passion of New Eve Carter combines the ideas and themes she developed in The Sadeian Woman: An Exercise in Cultural History (1979), with Carl G. Jung’s (1875-1961) theory of esoteric alchemy as a metaphor for individuation to demonstrate the necessity of change as a pathway to growth of the self in the reader. Such growth occurs through change in thought and consequently can affect social and sexual relations between men and women. Jung calls individuation a growth into wholeness of the manifest self and Carter transfers this idea onto the written page through the application of the signs, symbols and imagery of exoteric alchemy to demonstrate the “spirituality” of esoteric alchemy which Jung associated as part of such growth (Stanton 7-8). Esoteric alchemy translates the “knowledge” of the secrets of nature into spiritual and philosophical values and ideas, especially those of the inner life of the individual. Jung called the “self” the totality of the psyche, which consists of the conscious and the unconscious together (Jung, Storr “Mandalas”, 237). The exoteric stages of alchemy are used allegorically in The Passion of New Eve to demonstrate the psychological and/or spiritual development of the protagonist Evelyn/Eve.

The title of this thesis is taken from Carter’s essay on surrealism, “The Alchemy of the Word” printed in Expletives Deleted (1992) and from now on I will refer to The Passion of New Eve as New Eve or NE, The Sadeian Woman as TSW, and Wise Children (1992) as WC.¹ I have used Alexander Roob’s Alchemy and Mysticism (1997) to obtain explanations of three works written about alchemy which Carter mentions in The Passion of New Eve (13). They are *Splendor Solis* written by Saloman Trismosin, Michael Maier’s *Atalanta Fugiens*, and Mangel’s

Bibliotheca Chemica Curiosa. For a clearer description and understanding of alchemy as interpreted by Jung, I have used Jeffrey Raff's Jung and the Alchemical Imagination (2000).

The twelve subdivisions of the alchemical process based on planets and metals, and the twelve signs of the zodiac are: ²

Calcinatio: oxidisation – Aries

Congelatio: crystallization – Taurus.

Fixatio: fixation – Gemini.

Solutio: dissolution, melting – Cancer.

Digestio: dismemberment – Leo.

Distillatio: separation of the solid from the liquid – Virgo.

Sublimatio: refinement through sublimation – Libra.

Separatio: separation, division – Scorpio.

Ceratio: fixing in a waxy state – Sagittarius.

Fermentatio: fermentation – Capricorn.

Multiplicatio: multiplication – Aquarius.

Projectio: scattering of the lapis on the base metals in the form of dust - Pisces.³

These phases of alchemy form the *Opus Magnum* or the alchemists' Great Work, or "the divine work of creation and the plan of salvation within it."⁴ The alchemical work is the reordering and unification of matter and material from the source material or *prima materia* which contains incompatible opposites in violent conflict within the mystery of chaos. This chaotic matter was supposed to be gradually guided towards a redeemed state of perfect harmony, symbolised by the healing "Philosopher's Stone" or *lapis philosophorum*: "First we bring together, then we putrefy, we break down what has been putrefied, we purify the divided, we unite the purified and harden it. In this way One is made from man and woman" (Roob 123). Carter, in NE, literally applies the idea of unification of the sexes symbolised in the alchemical process which results in a reformed, renewed, reborn and refined substance of new woman in the character of "new" Eve. Carter's use of fiction in NE achieves what Jung acknowledges is an almost impossible feat as she bridges the gap between alchemy and individuation to demonstrate allegorically the stages of growth associated with human self-knowledge.⁵

Carter's choice of twelve chapters divided into three sets of four chapters in NE is of alchemical and symbolic significance. The number three has its own importance as with the inclusion of four it makes up the "whole" which Carl Jung explains is one of the central axioms of alchemy: "One becomes two, two becomes three, and out of the third comes the one as the fourth."⁶ Four also signifies the feminine, motherly and physical while three signifies the masculine, fatherly and spiritual (Storr/Jung 276). Jung also explains that the number three is not a "natural expression of wholeness, since four represents the minimum number of determinants in a whole judgement" and in alchemy there are three as well as four procedures and there are colours and four elements grouped together with the fourth in a special position, sometimes earth and sometimes fire imagery (Storr/ Jung 275). The association of fire is part of four "directions" of the natural, supernatural, divine and human which are all symbolically associated with the division of elements of earth, fire, air and water, as well as the "four degrees of fire" associated with alchemy (Storr/Jung 275).⁷ For example, Carter uses the imagery of fire in New York (10) at the start of Evelyn's change and "the sky fissured with artificial fire" (164) as Eve enters her last phase of spiritual transmutation. All three sets of chapters in NE encompass the four stages of human wholeness and totality, which Evelyn/Eve, the protagonist, achieves during his/her journey. In this way the number four (mankind) is combined with the number three (divinity) and produces seven (symbiosis of the human and divine), signifying wholeness. Number four represents "quaternity" which, according to law attributed to Pythagorus, defines the spectrum of all earthly possibilities (Roob 30). Four is based on the four elements of earth, fire, air and water theorised by Empedocles, Hippocrates and Aristotle who all traced elements back to the *prima materia* which is essential to the alchemical process as it conjoins with the four qualities of dryness, coldness, moisture and heat. Empedocles refers to them as the four roots of all things, and Hippocrates applied the doctrine of the four elements as the theory of the four humours. In the fourth century BCE, this theory was refined by Aristotle, who thought that, by manipulating the qualities of the elements, it was possible to bring about their transmutation (Roob 25-30), which is the sought after process in alchemy.

The first four chapters of NE are focused on the natural world expressed by way of realism and grotesque realism relating to the physical world of the protagonist, Evelyn, and the antagonist, Leilah. The second four chapters employ alchemical symbolism and magical realism which relate to the "supernatural" where Evelyn meets the "Mother" associated with myth. The third four chapters encompass the "divine" and the cultural. The latter relates to social issues, as

part of the “human” direction, where Evelyn undergoes metamorphosis and transmutation towards self-fulfilment. The strong symbolic component observed within the process of change involved in alchemy gives the reader a clue as how to decipher, interpret and analyse the text. Each of the twelve chapters corresponds to the accompanying stages, colours, phases, symbols and imagery of alchemy and each chapter is analysed in this thesis to correspond with the particular phase of alchemy that takes place within that chapter. As mentioned above, the text is also divided into the four elements, the four degrees of fire and the four directions which all come under the imagery of alchemy and which Carter describes in various forms of imagery and settings in her fiction. For example, in the first four chapters Chapter One allegorises the alchemical process of oxidation or *calcinatio*, where the image and colour is of blackness; Chapter Two, *congelatio* or crystallisation, employs imagery of blackness, redness and revolution; Chapter Three, *fixatio* or fixation, whiteness and possession; and Chapter Four, uses *olutio* or dissolution, where the breaking-down of Evelyn begins, accompanied by imagery of whiteness and disappearance. Not only are terms relating to the stages of alchemy used throughout the text but Carter also uses the colours associated with the stages in the individual chapters, with emphasis on each particular colour concerning the stage of alchemical change placed in the chapters concerned.⁸ These are: blackening (*nigredo*), whitening: (*albedo*), yellowing (*citrinatus*), and reddening (*rubedo*). The four degrees of colour along with the three sets of chapters (each set composed of four chapters) make up the number seven. Number seven is repeated numerous times throughout the text, for example “seventy soldiers” in the children’s army (154 NE), and is a mystical number of symbolic importance found in myth and tradition.⁹ It signifies divinity (three) and mankind (four) in combination and represents the macrocosm and the microcosm and the relationship between God and humanity (Fontana 64).

Jeffrey Raff also describes the theory of Gerald Dorn in the late sixteenth century who was a student of Paracelsus, whose theory bears on Carter’s interpretation of alchemy. Dorn identified three stages of the Great Work, namely, the first *coniunctio*, the second *coniunctio* and the third *coniunctio*. These are the levels at which opposites unite and, since the self is a union of opposites, each stage corresponds to a different level of self-formation (Raff 85-86). Raff writes that Dorn’s

delineation of the alchemical *opus* emphasizes three major plateaus.

Each is characterised as the creation of a union that produces the stone at

differing levels of perfection.... Each level of union of Dorn's formulation may be understood as the crystallisation of a new center of the psyche, a center Jung called the self (Raff xxiv-xxv).

Carter incorporates the *coniunctios* in NE. The first union or *coniunctio* occurs within Chapters One to Four. According to Raff this union signifies that the "the ego discovers the reality of the unconscious and makes an effort to pay attention to it.... the ego ... begins to forge a new center, the manifest self" (85). Evelyn demonstrates this union by his relationship with Leilah as he starts to experience a new life in New York, then flees from her and the city to the desert. In other words, his ego begins to develop insight into the reality of his unconscious which is made manifest in the chaos of New York and by his selfish union with Leilah and her resulting pregnancy. He admits he is not ready to face reality when he says he took "the sickness" (manifested in the chaos of New York and his rejection of Leilah) with him when he flees, since he himself was infected" (37). During his journey he sees the "desolation of the entire megapolis" and knows it is a mirror of his own (38). By the fourth chapter he is lost within the desert in a landscape "that matches the landscape of his heart." At this stage when his ego struggles to pay attention to his unconscious, rudimentary aspects of his manifest self are being forged. However, Eve is not yet truly ready for transformation, and his response is to flee from the reality of the Self's demands. He still has to undergo more trials (refinement and renewal alchemically) before he will be able to forge his manifest self.

In Chapters Five to Ten the second *coniunctio* takes place, in which the self progresses to such a degree that it takes on a life and reality of its own within the psyche as Evelyn/Eve experiences intense physical, mental and emotional change within "Mother's" lair, Zero's harem, Tristessa's house and through imprisonment by the Children's army and sexual experience with Tristessa. These experiences help Evelyn/Eve's self to come alive and begin to function because at the same time, his/her ego experiences a profound transformation and comes to realise itself as part of the manifest self. As a result, the individuation process has entered a stage that is ongoing but stable. The third *coniunctio* occurs within Chapters Eleven to Twelve. The individual self which has been formed comes into union with a level of reality that transports it into the divine world that Dorn calls the *unus mundus*. The "divine" as Carter envisages it, in the alchemical sense, is an advanced state of perception and understanding

which enables progress to occur towards the creation of a renewed existence or life, that is, “new” woman. Alchemically, the third level ushers in a union between the individual self and the transcendent psychoid world, which is what Eve experiences when she undergoes full transmutation in the rebirthing caves symbolic of the womb. Here Eve is united with her “divine” self and with her journey over the ocean (unconscious) is transformed into wholeness, or fully individuated (Raff, 85-86).

Along with the exoteric symbolism of alchemy, Carter also uses Jung’s theory of esoteric alchemy which he associates with change, renewal and rebirth of the individual through self-confrontation and the accumulation of self-knowledge, or individuation. Jung views the “external, chemical workings of alchemy as the scientific projection of psychological developments” (Roob 11). Jung writes that for many medieval alchemists the changes that occurred during the chemical process, were the true motive for alchemy because they appeared to correspond to the spiritual growth of the human being. Storr / Jung *Alchemy* 284). Not only does Carter use the images and colours of alchemy but she also includes the symbolism involved in each phase which Jung also employs in his analysis of alchemy. For example, Carter challenges traditional expectations of the reader of *NE* by not finishing her text with a conventional *denouement* but by having an open-ended text, related in a retrospective fashion in the past tense, yet speaking about the present and the future, a gesture which indicates circular movement. The symbol of the circle is important here and the fiction is structured accordingly because it corresponds to the circular and mysterious mandala of alchemy, while it is also the alchemical symbol of the tail-eating snake or dragon, the uroboros which represents “eternal movement and development” (Raff 121). Jung writes that the mandala is a symbol of the centre goal or the self as a psychic totality or the production of a new centre of personality (Jung *Memories* 415-16). Evelyn, as if to give the reader a clue about the structure of the fiction states that he is “at the mercy of a cruel and circular logic that did not operate in terms of this world” (48 *NE*). If the circular structure of alchemy based on the mythological tail-eating dragon is recognised, the reason for the open-ended text of *NE* becomes obvious. However, as the form may not be consciously recognised, it may cause disturbance and puzzlement as the unconscious is stimulated and the conscious remains unsatisfied.

Jung was interested in esoteric alchemy because it gave new expression to nearly all the most important archetypes (Segal 221n). Carter, too, has taken the untapped resource of the unconscious primordial and archetypal images found in myth and alchemy, and shows

she too is influenced by Jung's concepts of archetypal analysis and its effect on literature as she employs these concepts allegorically for her own purposes. Heather Johnson writes that "the allegorical scheme provides The Passion of New Eve with a ready-made narrative structure," the most significant being "the gendered aspects of this alchemical narrative and its emphasis on metamorphosis" (169). Carter's aim is to precipitate change regarding women's repression, and as part of this, personal confrontation for the reader is unavoidable.¹⁰

Jung theorises that humankind has a "collective unconscious" in which myths, traditions, customs, fairy tales and folk-lore, which come to us through time all contribute to the creation of archetypes.¹¹ To bring about individuation by psychoanalysis Jung has to make the patient aware of the archetypes within the unconscious and bring them into the conscious mind to be faced and accepted before change can occur (Storr/Jung 277). Carter borrows this technique as she develops the character of Evelyn and makes him endure the facing of archetypes such as the *shadow*, (for example, Leilah and Zero), *anima* (Leilah, Eve, Tristessa), *animus*, *wise old man* or *mana*, (Zero and Tristessa) and the "Divine Child" and the *puer aeternus*, or the man who never individuates (the boy Colonel); and the "Mother Goddess" ("Mother"). Carter applies metaphorical and allegorical tropes and images concerning these archetypes to demonstrate a process of change and growth necessary for Evelyn/ Eve, or new woman, or person, to reach full individuation. However, her reason for using archetypes is two-fold. According to Bettina L. Knapp, archetypal analysis enlarges the reader's views, develops potential and encourages personal confrontation in the hope of enlightenment because it takes the literary work out of its individual and conventional context and relates it to humankind in general (ix-x). The combination of TSW and Jung's theories on alchemy in NE, along with the symbolism and imagery associated with exoteric alchemy and how it affects Evelyn/Eve allegorically, draws attention to the conditioned roles of men and women in society and indicates a pathway towards change (Segal 221n). Carter therefore uses Jung's archetypes in the narrative to create progress in a character's development and also, as a subtext, that compels the reader to bring into conscious thought their own rarely accessed archetypes. Consequently, the reader is unsettled and is therefore stimulated to contribute to the work and come to his or her own conclusion, which leads to revised thought and ideological change. Only by conscious recognition of the archetypes will change in thought and conditioning be able to take place in the characters and the reader alike. So, as the protagonist progresses through his individuation, the reader is stimulated and shocked by the narrative's images of alchemy which, couched in the unreal by the use of

magical realism, grotesque realism, carnival and psychic realism and surrealism, accesses the unconscious mind and enables archetypal images to surface in the conscious mind (Garant 251).¹²

The text contains realism at the beginning of the fiction, while magical realism and surrealism increase in intensity towards the end as the alchemical process deepens and becomes more complex until it is finally completed with Eve/Evelyn's individuation. According to Demaris S. Wehr, Jung viewed alchemy as a "*projection of unconscious psychic processes*" (my italics) (47). Jeanne Delbaere-Garant writes that magical realism is closely aligned with the process of alchemy as described by Jung and the "magic" of magical realism is "almost always a reification of the hero's inner conflict", so magic realism in NE could be regarded as the author's projection of the hero's inner conflict or "unconscious psychic processes" (251). Steven S. Walker writes that the author who uses magical realism is intuitively aligned with the Jungian psychoanalyst as both use similar symbolic images to express similar psychological insights.¹³ Magical realism, therefore, can be seen to lend itself to the hermeneutics of symbols which Carter uses to demonstrate Evelyn's unconscious processes through alchemy. Jeffrey Raff also writes that alchemical images symbolically portray psychological states and experiences. They are metaphors for ordinary life events and analytical experiences as well as symbolic expressions of states of consciousness (Raff, xxv-xxvi). In a discussion on the relation between fantasy and reality Leonard Jackson refers to Freud's theory of the "reality principle" and writes: "We move from fantasy into real action under the pressure of reality, as we discover there is a world impinging on our experience that fantasy alone, not accompanied by action, will not change."¹⁴ Therefore, the fantastic created through magical realism is a necessary stage in the process of change through the pressure it exerts on reality; thus Carter uses magical realism as a conduit towards change, demonstrating this with her use of alchemy as an allegory of growth. The processes of alchemy are joined to the literary technique of magical realism in the narrative, being absorbed and interwoven throughout the text in various references and symbols. These are revealed and intensified more often and more clearly from Chapter Nine onwards, where the text takes on the surrealism of a dream-like structure manifested in the unconscious. Guillaume Apollinaire coined the word "surrealism" to describe "the human ability to create the unnatural" and is mentioned by Carter in the text of TSW, though there is no bibliographical reference to him in this work.¹⁵ Carter also uses the name

Guillaume for the character of Guillaume Brede de Lynde, in WC, as the ancestor of Lady Atalanta Lynde, who is named after M.Maier's Alchemist text, *Atalanta Fugiens*, (Oppenheim, 1618) (Roob 29).

Along with magical realism and surrealism Carter also uses the grotesque as does Sade, although she does not use the same degree of pornography as employed by Sade. Carter demonstrates a more muted pornography. According to Lindsey Tucker, Carter, along with Mikhail Bakhtin, shows an interest in "the body composed of orifices, lumps and protrusions" which Bakhtin argued violates boundaries and resists closure (Tucker 1). In the bibliography of TSW Carter lists as reference The Complete Works of Francois Rabelais (1933) translated by Sir Thomas Urquhart and Peter Motteux. According to Sage, Carter only read Bakhtin after similarities to his thought were noticed in Nights at the Circus (1984).¹⁶ However, being a scholar of medieval English, Carter would have known about grotesque humour associated with the carnivalesque. The grotesque images that create the sense of carnival in the text form part of the rich suggestive language of alchemy. Carter, therefore, with her voice and use of figurative and decorative writing and expressive, exuberant language deliberately seizes the reader's attention and creates imaginative, stirring images. The reader consequently is disassociated from the real and the perceived normal is defamiliarised and made strange, a disturbance in itself which helps to open pathways to the unconscious by the deliberate use of psychoanalytical archetypes in the text. The reader is startled and thought suspended as the message about psychological change being necessary for social change is acknowledged either consciously or unconsciously depending on the reader's understanding of the text and its subtextual contents. Heather L. Johnson writes that for Carter "the attraction of alchemical imagery lies in its wealth of colourful images, emblematic scenes and baroque myths" (Johnson/Bristow 169). According to Roob alchemical language is rich and suggestive containing allegories, homophony and word play which through the mediation of Jacob Böhme's theosophical works have affected the romantic poets such as Blake and Novalis, the philosophy of German Idealism such as that found in Hegel and Schelling and modern literature such as Yeats, Joyce, Rimbaud, Breton, and Artaud (11). "Rich and suggestive language" could describe Carter's narrative method in her three texts, and the cross-writing within and between the texts can be regarded as polyphonic in the sense that they contain allegories, images, word play, symbols and tropes that together convey the same message within each text.¹⁷

The first indication to the reader that Carter requires them to work and decipher a message is given in TSW when she writes: “This book, which takes as its starting point of cultural exploration the wealth of philosophically pornographic material about women that Sade provides, is an exercise of the lateral imagination” (37). Carter declares that in her use of Sade, she is “thinking laterally” and implies that the reader should do the same, that is, think of another point of view which may be entirely illogical and against the so called “normality” of mainstream thought. The Marquis de Sade’s pornography is a subject most women authors of the 1970’s would have avoided as he was considered the “arch-misogynist”. Carter’s use of Sade is therefore controversial and that alone creates shock and a hesitation of thought in the reader. Due to the radical feminist discourse of the time, Carter’s use of Sade’s Justine, as an example of women’s eagerness to identify themselves with images of patriarchal oppression, was provocative and treasonable to feminists (Keenan134).¹⁸ Controversially Carter brought attention to the fact that women were complicit to this oppression which went against the mythicization of female virtue that appeared throughout feminist discourse in the 1970’s (139), and she also implied that violence did not emanate from an exclusively male source, again contrary to the feminist idea of male aggressors and female victims (Makinen150). To be able to cope with such a controversial viewpoint Carter’s readers would have to be able to think “laterally” and this is a clue to understanding the meaning of NE in which she breaks from the traditional canon and female writing role and writes in an “objective”, ribald and shrewish manner.

The text is written from a male point of view with a male voice, a technique that appears to have become second nature to her when she was working as a journalist. Lorna Sage writes that Carter adopted the male voice because it gave her more freedom, was more aggressive, licensed, and was considered more authorial (Sage Carter 25). The voice in NE is similar to that of Sade’s voice in his pornography, and the narrative is sexually explicit and disturbing, like Sade’s narrative, as it relates the history of an abusive relationship between a black prostitute and a chauvinistic male. Sade’s works are used initially to shock the complacent reader willing to accept the status quo as a normal occurrence. In reality, this compliance with the keeping of the status quo is a method of dehumanizing the female and maintaining subjugation, something which Carter rejects. This is why she uses Sade, as his degrading and humiliating pornography clearly reveals how women are dehumanized through deliberate perversion. The question of how pornography can contribute to women’s empowerment arises. Carter’s theory is that Sade, for all his debauchery, also could see that women perpetuated their condition by complying with

their subjugation, and that in another sense, he rather, is encouraging sexual freedom for women as a means of empowerment by protesting against this. Sade writes: “Charming sex, you will be free: just as men do, you shall enjoy all the pleasures that Nature makes your duty, do not withhold yourselves from one. Must the more divine half of mankind be kept in chains by the others? Ah, break those bonds: Nature wills it” (37 TSW).

Carter thus presents a problem to the reader wrapped within the mysterious phases of the process of alchemy and expressed by the literary technique of magical realism, and then leaves the reader to come to their own conclusions, which may or may not include self-awareness and enlightenment.

In NE therefore, we see, one text that brings together the ideas and symbolism of exoteric alchemy with the psychological and philosophical meanings found in esoteric alchemy which Jung sees as being akin to the development of the individual or individuation. Carter draws on Jung’s ideas of the collective unconscious which contains archetypes entrenched over the centuries and common to humankind and uses them allegorically in the characters of “Mother”, Tristessa, Zero and the Boy Colonel as Evelyn the protagonist undergoes the trials of confronting them to forge his/her new whole self as part of his renewal and rebirth represented in the process of alchemy. The text travels through the twelve stages of alchemy in imagery, colours, symbolism and events and is divided into three sets of four chapters, numbers three and four being of numerical significance, as well as the three *coniunctios* or unions as the subject progresses in alchemical refinement. The narrative embraces sexually explicit language together with unreal and surreal images in grotesque realism and carnival and magical realism which explore the links between sexual instincts, fantasy and projection of unconscious processes. Carter therefore uses the phases of exoteric and esoteric alchemy in association with Jung’s theory on the individuating subject as a means of confronting his/her archetypes to precipitate their full self-knowledge and self-fulfilment.

Chapter One

Alchemy as Change.

In Chapter One of The Passion of New Eve, Carter succinctly sums up all that is to come as Evelyn grows towards self-fulfilment. In this chapter of the thesis I am going to concentrate on the first four chapters which, both in alchemical terms and in imagery, can be assigned to the element of earth. Chapter One falls under the alchemical phase or stage of *calcinatio* or calcination; Chapter Two, *congelatio*; Chapter Three, *fixatio*; and Chapter Four, *olutio*. As each chapter is discussed I will refer to the accompanying exoteric process, demonstrate how its meaning informs NE and how Carter includes these themes under the banner of esoteric alchemy. However, as the different phases of alchemy and corresponding imagery are continuously repeated throughout the “work” of alchemy, they can actually appear anywhere in the text.¹⁹ Thus, as the text progresses, the colour imagery changes to accommodate the relevant stage of the alchemical process but it may still retain the imagery of the previous or another phase of alchemy, which signifies the ongoing work of the process. These images and colours, therefore, are present to a greater or lesser degree throughout the whole work but as each stage of the psychological equivalent, or esoteric spiritual phase of the alchemical opus unfolds, the particular imagery and colours accompanying that stage become more prominent.²⁰

Carter uses Chapter One as a brief summary of all that is to take place within the story of Evelyn/Eve. In this chapter Carter introduces the themes that she will use throughout NE where she states them allegorically in an abbreviated form, enlarged throughout the following chapters. She introduces the circular structure of the text as the protagonist relates what has happened in the past tense. At this stage the reader assumes that the narrator is male. To emphasise the symbolism of alchemy and the idea of the continuing circle, Carter introduces the mythical symbol of the snake which swallows its own tail, the uroborus, which Maria von Franz writes is the aspect of all embracing unity (Von Franz 209-10). The use of this symbol of the hermaphrodite of alchemy to demonstrate the union of opposites in the form of man and woman as being made whole or unified, is extended when Eve/Evelyn undergoes physical change and mates with Tristessa who is transgender. According to Marie-Louise von Franz, the

hermaphrodite is an alchemical symbol that appears in the early stage of alchemy and is a being which represents a union of opposites that has taken place too early. The early appearance of the hermaphrodite appears in NE with the description of “queers” and Tristessa in Chapter One, and also when Evelyn notices the print of the hermaphrodite in Chapter Two. The mention of “queers” refers to the hermaphrodite image associated with homosexuality, that is, the combination of male and female in one person to make a whole.

Von Franz calls the hermaphrodite a “he” which has to be dismembered and boiled so that his inner opposites can later be united in the “chymical marriage” as a complete man and a complete woman (235). As time progressed, alchemists recognised that a marriage or mixture between knowledge of the nature of matter and of the unconscious psyche occurred early in the alchemical process. The separation of the two aspects began in the seventeenth century as chemistry and physics began to progressively eliminate almost all of the “psychological mythologems and symbols in order to understand the real nature of matter in an objective and unbiased way” (Von Franz 235). Jung used the rejected masculine-spiritual half of the hermaphrodite in alchemy to support his theory that alchemical symbolism is an expression of the collective unconscious (235). He writes that: “wholeness consists in the union of the conscious and the unconscious personality.... in the psyche it is only the conscious mind, in a man, that has the masculine sign, while the unconscious is by nature feminine [*anima*]. The reverse is true in the case of a woman [*animus*] (Jung “Child Archetype” 110-112). Carter borrows Jung’s theory as Evelyn is characterised as being within the dark mass (of chaos) before change as he inhabits the unformed world of true autonomous gender, of male and female. His mission is to begin again, although he is unaware of this. The reuniting of the complete man and complete woman is the motif found within NE as Carter determines how to renew and re-establish relationships between men and women. In fact, to break down and start again seems to be the only solution. Carter sees the hermaphrodite as uniting these two opposites and Eve can be seen as the symbol of the “young chick” or lapis, or the Philosopher’s stone, the end result of the alchemical process in the bringing together of these two opposites.²¹

Carter borrows the themes established in The Sadeian Woman, in particular the “Exercise in Cultural History” concerning the influence of Sade and the development of the character of the libertine, and carries this over into NE, which implies that the libertine still exists in the mid-twentieth century and is evident in the manner in which men treat women. Carter’s emphasis is on the male-centred society reinforced by church and state which perpetuates women’s

submission and which was strengthened further by the dictates and discourse of the eighteenth century Enlightenment period in which Sade lived. To demonstrate this she includes the example of Sade's character, Justine, who demonstrates women's complicity in their repression, a trait which is still evident in modern women of the twentieth century. Her exemplar in NE is the constructed Tristessa, characterised as the "perfect" woman portrayed by Hollywood. This construction is similar to that of Sade's character, Justine, in which woman is perfect, pure, mysterious, compliant, willing and unattainable, and complicit in her subjugation, which creates desire in men. With Tristessa, Carter therefore associates Sade's ideal (Justine) with the contemporary construction of woman. All these themes are to be found within the first chapter of NE and as the work progresses, each theme is identified with the alchemical process associated with change and rebirth.

Chapter One of NE falls under the alchemical phase of *calcinatio* or oxidation associated with darkness or *nigredo* and it signifies the beginning of the breaking down or 'oxidisation' of the male Evelyn's psychological state. When the individuation process of the protagonist Evelyn, is aligned to the alchemical opus, it opens with the stage of *nigredo* represented by the darkness of the cinema auditorium in which he voyeuristically watches the projection of womanhood as portrayed by Hollywood. Similar imagery continues through the chapter, including the *albedo* or whitening, associated with the aridity of the desert, which by the fourth chapter comes to dominate (Von Franz 223). The darkness in Chapter One, therefore, represents Evelyn's 'earth-bound' unindividuated state in which he is trapped because he has not yet undergone self-fulfilment as a whole person due to his conditioning as a male. The sense of darkness is also associated with the darkness of women's repression and the influence of construction and conditioning on the minds of men and women through cinema, but also through works like those of Sade himself.²² In this first chapter then, Carter establishes a major theme of NE which recalls the breaking down or "oxidisation" (*calcinatio*) associated with the deteriorated state of men and women's relationships caused by society's acceptance of male dominance.

There are twenty-nine pages devoted to Chapter Two where Evelyn starts to experience chaos in New York before and during the beginning of his change, in comparison to the following two chapters which consist of one and two pages respectively. These chapters are transitional chapters and serve the purpose of representing the alchemical changes that Evelyn is passing through hence their importance is a symbolic one. Imagery evoking *albedo* arises in

Chapter Three, under the alchemical stage of *fixatio* or fixation, while Chapter Four is equivalent to *olutio* or dissolution, or liquefaction in the exoteric process. Here the imagery is again that of whiteness and dryness associated with *albedo*, but this time it is dominant. Such imagery associated with colour and the phases of alchemy appears throughout the text until Evelyn's individuation process into Evelyn/Eve occurs and the colours of *citrinatus* (yellowing) and *rubedo* (reddening) in imagery representing renewal and rebirth strengthen. I will refer to the various stages as I explore each chapter.

Into Alchemy.

The first chapter of New Eve succinctly sums up everything Carter advocates in the fiction, an indication that it may have been written after the main body of the text. She summarises the deterioration of relationships between men and women as manifested by pornographic culture opening with the "brothel" of the cinema screen which through the darkness associated with the auditorium, is linked to the imagery of *nigredo*. This imagery symbolises putrefaction and decay or the "deterioration" of darkness and the breaking down of the *prima materia*, in which oxidisation plays a part and which is demonstrated before and during transmutation in the first stage of alchemy. Symbolically, Evelyn the protagonist, is the *prima materia* symbolised in the dark colour of his 'choc-ice' which indicates that he is the "oxidised", or is about to undergo oxidisation. His unnamed female companion eats a strawberry sundae, the colour red, or *rubedo* the colour of new life, which envisages the possibility of renewal or the metaphorical awakening of a new state.

Nigredo also represents the "earth" or earthiness, and is illustrated by Carter in the sordidness of "pornography" found in the Hollywood presentation of women which is experienced in a darkened, dirty cinema and in the chaos of a nihilistic society demonstrated in the rat-infested labyrinth of New York streets. In the setting of the cinema Carter also introduces the symbolism of the image of the tail-eating snake or uroborus which indicates the importance of the never-ending circle. The image of the snake is repeated many times throughout the text. For example, Carter introduces the snake with the words "sibilantly hushed by pairs of sentimental queers" (5). She also refers to the "hissing sibilants" of Zero, which "were almost on the point of becoming her [Tristessa's] serpentine name" (98), and mentions "lingering

sibilants” (122) and Leilah’s description of Tristessa’s name as having “all the poignancy of hopelessness in its whispering sibilants...” (173). The motif of circle, snake and hermaphrodite is repeated throughout the text: one example in Chapter Nine being when Tristessa, the transvestite, remarks that he used to conceal his genitals in his anus (141). In Wise Children Carter also refers to “spotted snakes with double tongue” (125) and “snakeskin tights” (132). The reference to the hermaphrodite in NE forewarns the reader of the fate that awaits Evelyn when as male he finds himself within a female body and discovers that the female screen goddess he had long been infatuated with, Tristessa, is actually male. The union of opposites symbolised in the image of the alchemical hermaphrodite is important to Carter’s text as it forms the basis of the meaning of alchemy and also indicates the union of the opposite sexes, man and woman. Tristessa and Evelyn both characterise this union.

The circle is a major theme of New Eve, and is demonstrated by the circular structure of the text where Evelyn relates the story in the past tense from the present and commences the beginning at the end of his story, after his sex-change and psychological individuation. Jung writes that unity is represented by a circle and the four elements by a square. The production of one from four is the result of the process of distillation and sublimation which takes the “circular” form and the circular figure, while the uroboros is the basic mandala of alchemy (Jung Alchemy 119-20). Hence the division of the chapters of NE into three sets of four to make up twelve chapters in all.

The text is therefore written in the manner of a circle where the beginning or Chapter One is related with the hindsight of experience but, as far as the reader is concerned, it is told in the present from Evelyn’s point of view, which is male. It is not until Chapter Nine when Evelyn undergoes a physical gender change that the reader begins to realise that the “voice” telling the story which sounds male is actually undergoing, and has undergone change, and is observing and commenting on life from an increasingly female point of view. At the end of the text the tone is ambiguous, symbolic of the hermaphrodite or the circle, and Eve/Evelyn demonstrates this by no longer showing interest in his male organs. Later, the significance of the circle becomes clearer, as it develops into the idea of the eternal cycle of rebirth and renewal, something Carter wishes to emphasise can take place with the change associated with women’s attitudes towards themselves and their place within a male dominated society. In other words, change can bring about a union of opposites.²³

Correspondingly, as if to emphasise her point and impress or tap the unconscious of

the reader, Carter also structures her text in a circular fashion where Chapter One is the beginning of the story and yet it is the end, so the theory of the circle is used as a literary technique where the end becomes the beginning and the beginning the end to emphasise the union of opposites. All these tropes have a purpose, as the reader's mind is being prepared to cope with the disparate subjects of revolutionary women (in 1977), transvestite and sex-changed men, and asked to believe that change can occur from such a scenario. Equally, the reader is invited to make a connection with the writings of Sade, thereby acknowledging how women have perpetuated their abuse by compliance with their 'man-made' state.

The Use of Sade

In Chapters One and Two of NE Carter uses the attitude of the libertine, found in Sade's characters, to characterise Evelyn and demonstrate the compliance and subjugation of women to men. She does this when she transfers her theme concerning the influence of Sade on the conditioning of men and women from TSW to the text of NW. She writes about Sade:

He creates a model of hell, in which the gratification of sexuality involves the infliction and the tolerance of extreme pain. He describes sexual relations in the context of an unfree society as the expression of pure tyranny, usually by men upon women, sometimes by men upon men, sometimes by women upon men and other women (24 TSW).

Carter also writes that Michel Foucault suggested that "Sadism ... is not a sexual perversion but a cultural fact; the consciousness of the 'limitless presumption of the appetite' " (32 TSW). In TSW Carter takes the example of Justine and demonstrates the inequality of life between men and women which has been entrenched through conditioning over the centuries and she sets out to "educate" women as to how they have been conditioned into their role of subjugation, and how by their compliance to their degradation they have perpetrated their abuse. Evelyn is therefore portrayed in his treatment of women as having the characteristics of Sade's libertines, and he blames his nanny, who had a "marked sadistic streak" (9), for his sadism and ambivalence towards women.

Carter defines the mark of Sade in Chapter One of NE when she describes Evelyn's dream of Tristessa: "she stark naked, tied, perhaps to a tree in a midnight forest under the wheeling stars" (7). Later he admits to amusing himself by "tying a girl to the bed before I copulated with her" (9) and in Chapter Two he ties Leilah, his black lover, to the bed with his belt and leaves her only to find when he returns that she has made no attempt to free herself (27). Leilah, by her subjugation to Evelyn's abuse, mimics the character of Justine who willingly puts up with abuse. Sade himself was known to be capable of such cruelty,²⁴ and the image of enforced restraint during sexual activity is found in Sade's *La Nouvelle Justine* (1791) where Justine is tied to a tree and tortured for amusement by Monsieur de Bressac and his valet, Jasmin.

Justine is characterised by suffering and Carter writes: "Justine has a childlike candour and trust and there is a faint touch of melancholy about her that has been produced by this trust, which is always absolute and always betrayed. This quality of trust is what Sadeian libertines find most fascinating of all" (63 TSW). Carter refers to a child's goodness being a negative quality – "He is good if he does not do anything bad" (55) – and she describes Justine as virtuous and interesting, incompetent, whining, gullible and frigid. Because she is reluctant to take control of her own life she is a perfect woman: "She always does what she is told. She is at the mercy of any master, because that is the nature of her own definition of goodness" (55). Evelyn reinforces this construction as he describes the unnamed girl on her knees in the dirt and grime of the darkened cinema, who willingly gratifies him sexually, as childlike: "this girl ... had a certain air of childlike hesitancy. I always liked that particular quality in a woman" (9 NE). He uses the girl, a real woman whom he refers to as "some girl or other" "A girl whose name I don't remember" (5 NE) to indulge his sexual and emotional obsession with the image he prefers, the untouchable, distant, seemingly 'pure' woman as constructed by Hollywood in the character of Tristessa de St. Ange on the cinema screen. On the screen, woman is idolised and worshipped, while "real" woman is ignored, depersonalised and degraded. Evelyn also refers to Leilah's "sweet, blurred, safe world of early childhood" (27 NE) and Carter has Evelyn associate Justine and Leilah's childlikeness with negativity.

Carter reinforces that women are at fault concerning their lack of freedom and are not the innocent victims they have been educated into believing themselves to be. In TSW she explains how Sade, in his depiction of Justine, "contrived to isolate the dilemma of an emergent

type of woman. Justine ... becomes the prototype of two centuries of women who find the world was not, as they had been promised, made for them and who do not have, because they have not been given, the existential tools to remake the world for themselves" (57). Suffering, therefore, becomes second nature as part of the state of subjugation and the characterisation of Justine, as far as Carter is concerned commences the start of a "self-regarding female masochism ... the core of whose resistance has been eaten away by self-pity" (57).

Carter stirs controversy with feminists in her appeal to Sade's works as a means of empowerment for women, because with his excesses in pornography, Sade is regarded as their enemy. How can these degrading depictions of women and men be used for women's freedom and empowerment? In defence of her use of Sade, Carter writes: "He was unusual in his period for claiming rights of free sexuality for women, and installing women as beings of power in imaginary worlds. This sets him apart from all other pornographers at all times and most other writers of his period" (36 TSW). Carter also writes that in his pornography "He enlarges the relation between activity and passivity in the sexual act to include tyranny and the acceptance of physical and political oppression" (26). In NE radical feminism is implied in Carter's image of "strong women with bulging pectorals.... Bread rather than dreams. Body, all body, to hell with the soul" (7 NE). These aggressive, cruel women bear a resemblance to Juliette, Justine's sexually free sister, whom Sade writes about in *L'Histoire de Juliette ou Les Prosperites du Vice* as being the opposite of the long-suffering Justine (Crosland 117). She is "rationality personified....her mind ... produce(s) two results for herself – financial profit and libidinal gratification" (79 TSW). According to Guillaume Appollinaire, in her "freedom" of being, Juliette is the woman whose advent [Sade] anticipated, "a figure of whom minds have as yet no conception who is rising out of mankind who will have wings and who will renew the world!" Juliette is a libertine as much as Sade and Evelyn are, and Carter calls her one of Sade's "great" women "who are even more cruel ... once they have tasted power, once they know how to use their sexuality as an instrument of aggression, they use it to extract vengeance for the humiliations they were forced to endure as the passive objects of the sexual energy of others" (27). These women appear in NE as they rampage through New York, and this image is repeated as Evelyn experiences the wrath of angry brutalised women ready for revenge in New York and later in Mother's lair, Beulah. However, because she is a woman, Juliette is still controlled by the status quo in the male-dominated society, so she is limited as to how far she can go in her expression of freedom.

It is Sade's recognition of women's complicity in their state by their acquiescent "suffering" that Carter emphasises in her use of Justine. She also claims that Sade's works have had a wider influence as he "has been instrumental in shaping aspects of the modern sensibility; its paranoia, its despair, its sexual terrors, its omnivorous egocentricity, its tolerance of massacre, holocaust, annihilation" (32), a scenario she transfers to New York for Evelyn to experience.

Carter associates the perpetration of ongoing suffering and martyrdom with the similar reinforcement provided by later popular fiction read by both men and women: "This good little girl's martyrism by the circumstances of adult life as a woman make her the ancestress of a generation in popular fiction who find themselves in the same predicament.... Grumblingly acquiescent in a fate over which they believe they have no control" (56). In NE Carter aligns constructed woman with the heroines of literary fiction such as Catherine Earnshaw in Wuthering Heights, Madeline Usher from The Fall of the House of Usher, and Dido and Desdemona (6-7). These characters emphasise woman's role as victim, reinforced by literature which "is full, as are our lives, of men and women, but especially women, who deny the reality of sexual attraction and of love because of considerations of class, religion, race and gender" (10). The character of Catherine Earnshaw is an example and becomes a reinforcement of the "self-regarding female masochism" figured in Sade's depiction of Justine.

Tristessa's similar passive characterisation as a film star reiterates Carter's theme of the influence of Hollywood and how, as a "celluloid brothel", cinema is a place of "appearances and lies" (85) as it displays a construction of woman as desired by man. Here "the merchandise may be eyed endlessly but never purchased" and "Saint Justine" becomes "the patroness of the great screen heroine" (60 TSW). Later, in Chapter Nine Carter describes Tristessa as "the ambiguous woman who was like nothing so much as her own shadow, worn away ... because ... so many layers of appearances had been stripped from it by the camera ... and left behind an absence that lived" (123 NE). Carter uses the jazz/blues singer Billie Holliday and movie star Judy Garland as examples of the constructed Hollywood stereotype of emblematic despair: "The queenly pantheon of women who expose their scars with pride" (6). Evelyn describes Tristessa as "Enigma, Illusion. Woman?" (6). Tristessa's presence is "luminous", and in her portrayal on the screen she executes "her symbolic autobiography in arabesques of kitsch and hyperbole" yet transcends "the rhetoric of vulgarity by exemplifying it with a heroic lack of compromise" (5). Justine, too, in TSW reacts to her situation with a "heroic lack

of compromise” as she puts up with abuse and detaches herself from it to preserve her “virtue”. Evelyn remarks about Tristessa: “For you ... would always be so beautiful as long as celluloid remained in complicity with the phenomenon of persistence of vision” (5).

In retrospect, however, Eve writing as Evelyn, remembering the cinema where he idolised Tristessa, recognises her as a construction and remarks that she “had been the dream itself made flesh though the flesh I knew her in was not flesh itself but only a moving picture of the flesh, real but not substantial” (7-8). In the first four chapters of NE Evelyn is incapable of recognising this because he has not undergone individuation, but this statement made in retrospect gives an indication that the character Eve/Evelyn has gained self-knowledge and in self-fulfilment can now recognise the “reality” of woman.

The darkness portrayed in the first chapter symbolises women’s repression as seen by the feminists of Carter’s time in the 1960’s and 1970’s. Women are caught in their own darkness and are equally undergoing ‘oxidation’, demonstrated by the unnamed girl’s subjugation to the male demand for humiliation. The scene demonstrates man’s conditioning to his role of dominance as male where Evelyn reveals his desire to seduce the untouchable, unreal woman revealed in the Hollywood film and uses the unnamed unimportant “real” woman to do so. The resulting construction of woman is demonstrated in Tristessa’s exaggerated idealisation and adulation in contrast to the situation of “real” woman being subjugated, humiliated and “used”. The film is therefore seen as a version of pornography, which in turn, dictates and reinforces women’s behaviour as the helpless and hapless victim and maintains the illusion of the male’s mastery. Carter demonstrates the pornography of the cinema, a male-controlled empire in the twentieth century, which tantalizes men through the depiction of the perfect woman who is pure, innocent, lacking in guile and childish. Evelyn echoes Sade’s view of men characterised in his pornography when he expects women to feel victimised because this reinforces his power over them. The girl weeps at Evelyn’s feet but her tears do not move him as she is the victim and willingly puts up with her victimisation. Evelyn has already commented that “Tristessa’s specialty had been suffering. Suffering was her vocation” (8) which refers to Justine’s suffering as victim: “There is no mysterious virtue in Justine’s suffering.... She is a gratuitous victim” (39 TSW). Carter, in TSW mentions Sade’s character Saint Fond who asks: “Does she weep? I love to see women weep; with me, they always do, all of them” (63). Carter implies that man wants woman to grovel at his feet and be under his emotional and physical control and she places the unnamed girl in such a situation with Evelyn. These tropes link the self-styled martyrdom of

womanhood to the constrictions of society constructed by men. Darkness predominates in this and the following chapter as the conditions surrounding Evelyn break down into a revolutionary state (oxidation/*calcinatio*). Through the invoking of opposing forces of chaos to be found in the first stages of alchemy before the commencement of the “great work” of purification and refinement also anticipated in the colour of *nigredo*.

The Beginning Before the Beginning: Chaos in the State of Alchemy.

Chapter Two of NE invokes the influence of *congelatio* or crystallisation – which is the second phase of alchemy – during which Evelyn’s experiences begin to “crystallise” around him as he begins his journey towards change. In this chapter Carter “crystallises” all the themes she brings into the remainder of the text and within this is included the first *coniunctio* or union.²⁵ Carter here associates the imagery of the alchemical process with the colour of darkness or *nigredo*, as Evelyn finds himself amidst chaos in New York and describes it as “an alchemical city. It was chaos, dissolution, nigredo, night” (16). The “earthiness” of black Leilah also suggests *nigredo*, evoking the pagan black goddess, the earth-mother, Lileth, and the figure of the Black Madonna who represents the moon goddess, Sophia (Roob 239).²⁶ Evelyn describes Leilah as “black as the source of shadow”(18) and “all softly black in colour – nigredo – the stage of darkness, when the material in the vessel has broken down to dead matter and then the matter purifies. Dissolution, Leilah”(14). This description of darkness inevitably refers to Evelyn’s own dissolution of character. Alchemist D. Stolcius von Stolcenberg in *Viridum Chericum* (1624) describes *nigredo* as “a symbol of the Saturnine night – [where] Spirit and Soul leave the old body ... [which] enters the stage of blackness and putrefaction” (Roob 197) darkness, symbolic of dissolution or “the breaking down of the dead matter in the vessel,” also relates to Leilah’s abortion. Furthermore her colour symbolises the chaos and breaking down or dissolution of revolutionary New York and society in general.

In Chapter One alchemy has been present in a figurative and symbolic manner by way of snakes, stars and colour imagery, but in Chapter Two Carter introduces the influence of esoteric or spiritual alchemy as theorised by Jung, who claims that many alchemists focused on symbols and their psychic effect rather than on the changing of chemical substances. The work of the latter over the chemical retorts was a serious effort to find the secrets of chemical

transformation. However, it was also to an overwhelming degree “the reflection of a parallel psychic process which could be projected into ... the unknown chemistry of matter since that process is an unconscious phenomenon of nature”. Jung therefore theorizes that the symbolism of alchemy expresses the evolution of personality or the individuation process (Storr/Jung 282). Leilah thus becomes the demonstration of constructed woman and the conjoined symbol of Sade’s Justine and Juliette as she is subjugated and humiliated yet sexually free, aggressive and flamboyant at one and the same time. As Carter builds Leilah’s character and elaborates Evelyn’s pursuit of her, she shows precisely how the patriarchal construction of women over the centuries still influences twentieth century woman. Evelyn is therefore characterised as a Sadeian libertine as he dominates Leilah for his own sexual use, forces her into submission and controls her. The action of NE properly begins in Chapter Two with the depiction of chaos, the primeval state of conflict or where opposite forces violently clash. Carter creates New York as chaotic and revolutionary introducing the reader to a literal representation of alchemy in this chapter through the character of Baroslav, the Czech alchemist who lives in the same apartment block as Evelyn and who explains chaos to Evelyn as: “Chaos, the primordial substance.... The earliest state of disorganised creation, blindly impelled towards the creation of a new order of phenomena of hidden meanings. The fructifying chaos of anteriority, the state before the beginning of the beginning” (14).

Evelyn finds himself in “a lurid Gothic darkness” (10) in which oxidation is taking place, symbolised by the fire that occurs in the early hours of the morning in the hotel where he is staying in New York (10-11). The time of the fire is significant because in alchemical tradition the early hours of the morning are when change normally occurs. Fire is linked to the double sun of the hermetic doctrine meaning the spirit or *philosophical gold*, the essential fire, and the natural sun or the *material gold*. The fire is a vivifying fire or an “artistic” fire running through all things, as described by the ancient Greek philosopher, Heraclitus (Roob 25). Raff describes fire as “perhaps the most important symbol in alchemy ... [that] remains one of the central mysteries of the alchemists.... From the Jungian perspective, fire has been interpreted to mean intense passion, or desires that must be frustrated to fuel the process of individuation.”²⁷ Jung also says that fire comes at the beginning of the alchemical process and is important in itself, as an element, but it is acted on by nothing, as the earth, also acted on by nothing, comes at the end of the process, which as we will see comes to pass in the fiction. These elements are quite separate and there is no interaction between them. In the manner of alchemy the totality is only

produced by the synthesis of the male and female (Jung/Storr 287). Evelyn, as a puzzled conditioned and constructed male who symbolises all men, finds himself in a society that has deteriorated. As the phases of alchemy begin to unfold, this deterioration can be viewed as progress, however, here at the beginning of his journey, Evelyn experiences chaos.

The “Gothic darkness” which submerges him conjures up an image of the medieval world (10). He is confronted with the overall imagery of blackness associated with the violence of the environment and the revolutionary inhabitants of New York, a phase which continues in Chapter Two, demonstrating that the phases of alchemy can reoccur in any part of the process. The alchemical imagery intensifies to symbolise the “breaking-down”, and as the process progresses, Evelyn finds himself living in a surreal world which is imaged in alchemical “strange, bright, artificial colours – acid yellow, a certain bitter orange, a dreadful sharp pale mineral green – lancinating shades that made the eye wince.... Rains of gelatinous matter, reeking of decay.... Rain of sulphur” (12 NE). These colours are all part of the various stages of the alchemical process as the material moves “from death to new growth” (Raff xxiii).²⁸

As it moves through oxidisation in the alchemical phase the imagery invokes the “darkness” of medieval times symbolised in blackness, violence, and marauding rats as “black as buboes”(10), a figure that draws on the image of the black rat which brought bubonic plague to medieval Europe. Carter strategically describes Manhattan as “an almost medieval city, for the gutters had become open sewers and the towers where the rich lived were as strongly fortified as castles” (32). The city is full of beggars, crones, women revolutionaries and drunkards, and dominated by rats, which are in themselves a mythical symbol of destructiveness and avarice, being linked with the underworld and in Christianity, with the Devil (Tressider 64). Medieval imagery is symbolically important in the text because it was during this period that alchemy first appeared in Christian Europe via Spain (Roob 23), and when Evelyn enters Baroslav’s apartment he find himself immediately thrust back into the medieval world of alchemy. The characterisation of Baroslav as a “Czech” is significant as the Prague Court under Emperor Rudolf II was home to the famous esoteric scientists Michael Maier (1568-1622) (Roob 15) and Carter mentions Maier in NE (13). Evelyn describes seeing six volumes of alchemy in Baroslav’s laboratory and “crucibles and alembics.... And strange charts and pictures of bleeding white birds in bottles” (13) and the – latter – image is repeated in the “white birds” of NE and Wise Children.

In Baroslav’s laboratory Evelyn also sees an important symbol of alchemy, a “seventeenth century print, of a hermaphrodite carrying a golden egg”²⁹ gesturing towards his

“rejected masculine-spiritual self”, his future changed physical self and even the integrated whole self, in Jungian terms, the integrated *anima* and *animus*. His future identity thus prefigured, the reader sees that Evelyn is to be made whole by the integration of his male self with his female self. His observation and unconscious recognition of the hermaphrodite represents what he is about to become, that is, a fully integrated human in the psychological sense. Part of the pathway to this integration is, however, through his physical and mental experience as both man and woman. Double-gender, as Carter sets out to prove, especially in NE, plays an important part in the analysis of the roles of men and women in society, as each sex comes to terms with the *anima* and *animus* within themselves. The recognition of the male and female within the single psyche, Carter suggests, creates depth in relationships through an increase in tolerance and understanding of the other sex.

Evelyn is told by Baroslav to “meditate upon the virid line of the whirling universe” (13), which Carter borrows from the idea of the “whirling universe” or the “starry sphere of heaven, which rotates at the greatest speed” as described by Cicero in *De Republica* (Roob 89). Carter has already mentioned this image in Chapter One when Evelyn imagines Tristessa tied to a tree in a mid-night forest “under the wheeling stars” (7 NE). The vision of the turning universe is also found in Dante’s *Divine Comedy* (1307-1321) and various other cosmological systems based on the Ptolemaic system (Claudio Ptolemy c. A.D. 100-178) (Roob 87), where the earth is at the centre and the spheres of the planets revolve around it, and “the eye of man who stands on earth [may].... Marvel (s) at the work of the heavens, curved with admirable roundness” (Roob 40-50). In the Ptolemaic system there are several circles of spheres driven by divine love, a love which causes all the other spheres to be set in motion.³⁰ However, Nietzsche arrives at an opposite conclusion to harmony when he writes about “the thinkers in whom all stars move in cyclic orbits”, and adds they are not the “most profound” as “whoever looks into himself as into vast space and carries galaxies in himself, also knows how irregular all galaxies are; they lead into the chaos and labyrinth of existence” (Nietzsche *Science* 254). The idea of labyrinths leading to chaos reiterates Jung’s idea of the mandala, labyrinth, spiral and the unknown inaccessible depths of the unconscious. Jung writes that “the mandala symbolizes by its central point the ultimate unity of all archetypes” (Storr 292). The labyrinth can therefore be seen as a spiral and primordial image “through which men have to pass when they die in order to reach the Queen of Hades and be ordained to human existence again.”³¹ Similarly Evelyn observes: “down, down, down and inscrutable series of circular, intertwining, always descending corridors that exerted the

compulsive fascination of the mandala, as though, in some way, I myself had made the maze.... My destination impelled me.... The deepest eye of this spiral drew me, beyond fear, beyond my own unwillingness" (57). As the journey Evelyn experiences begins to bring into his conscious mind the archetypal images of the unconscious which Jung writes about, his experience begins in chaos, which is the revolutionary city of New York.³² At this stage the outcome of his journey appears indeterminable. However, as he progresses, the signs associated with esoteric and exoteric alchemy suggest that the journey has a purpose and it is not straight, but appears to go around in circles, more accurately spirals, hence Carter's mention of spirals and labyrinths. Jung refers to spirals, labyrinths or circles as being part of the "dream motifs" or mandalas which are symbols of unity, and appear in either dreams or as concrete visual impressions as compensation for the contradictions and conflicts of the conscious situation (Jung, "Problems of Alchemy" 276). This explanation would appear to be the case in Evelyn's situation, as, for example he experiences "Mother's" labyrinth and Tristessa's house. These symbols may also be important for the reader's assimilation of Carter's rhetoric as to why women are held in submission by tradition and society's rules. For they assist in the recognition of the reader's own unconscious archetypes that will in turn lead to a clearer awareness of the situation, thus bringing about a change in thought. Carter creates the metaphor for the alchemical environment in which Evelyn finds himself as she takes the image of the "whirling universe" and combines it with Nietzsche's philosophy of the "galaxies within" which lead to the chaos and labyrinth of existence, something Evelyn experiences as he undergoes change. Jung also writes that the mandala is an empirical equivalent of the metaphysical concept of an *unus mundus*, the alchemical equivalent of which is the lapis and its synonyms, in particular the Microcosm (Storr 292).

Baroslav creates a gold ingot for Evelyn and Evelyn tells of the charlatan James Price who "introduced his gold into the crucible through a hollow stirring rod" (14) which is a reference to his later sexual activities with Leilah. He sees Leilah as "the crucible of chaos delivered ... to me for my pleasure ... so I gave her Baroslav's gold" (27). Leilah at this stage is symbolic of the order of women which is about to undergo a breaking down or "putrefaction" as part of a change towards liberation. Later, the symbol of the gold ingot is mentioned again as Evelyn, now Eve, has the ingot returned to him/her when he is in the rebirthing cave. In Chapter Eleven, Eve/Evelyn undergoes his final transmutation as he travels across the sea. Before he/she leaves, she finally gives the gold ingot to the old former woman, symbol of past woman, as she undergoes the beginning of her death and rebirth (183,190). The old woman is an abstract

symbol of the former Leilah. As far as Evelyn is concerned, the gold that Baroslav creates is real, and it symbolises Evelyn's transformation into a true new being, which is also real.

Leilah, Constructed woman: Symbol of *Nigredo*.

Evelyn experiences the images and darkness that are symbolic of the beginning stages of transmutation as he wanders through the labyrinthine streets chasing the "dark shadow" of black Leilah. Characteristic of all things that make up the construction of womanhood, from the myth of the Fall through to the Age of Reason and the mid-twentieth century, Leilah defines the action and plot of the fiction. Subsequently, NE could be seen to be Leilah's story, as she is also the shadow of woman who lives on the underside of the existence of humanity, hence Evelyn's reference to his black shadow.

Evelyn and Leilah are the most extreme and most complete examples of humanity that Carter could develop in this didactic text. They are an exaggeration of all that makes up the construction of men and women, and an example of a relationship that can develop because of this construction. On the one hand, Evelyn is the exponent of woman's story while Leilah is its demonstration. Leilah is described as not quite formed and always striving for completion, and so is woman's state before change in Carter's eyes. Leilah is a goddess, and yet she is "Lileth, mud lily" (29) of the earth, a seductress, mysterious, naïve and childlike in her simplicity. She is mother and lover, temptress and passive, protected by "a dreadful innocence", and she is indifferent and obedient (22, 34). Fairytale and myth construct her but "woman" welcomes this construction because she has been conditioned into believing her mythical and fairytale role. Called a witch, she is symbolic of seduction and dark destructive powers (Fontana 136). In Leilah, Carter exposes Evelyn's self-aggrandisement in choosing to be male at the expense of the female as he first abuses, then abandons her. Leilah is described by Carter as a mermaid, symbolic of the idealised, elusive feminine beauty, vanity and fickleness and also the unconscious, in particular the *anima*, the feminine aspect within the male psyche (97). She is equally a nymph and so connected to the minor Greek divinities of nature (Room 837). Evelyn compares Leilah to a fox and in doing so, questions her humanity. He describes her as a "fully furred creature, a little fox pretending to be a siren, a witching fox in a dark wood" (20);

in other words she is like an animal, and smells of musk (22): an inferior, yet also an enticingly cute creature that he regards as prey. The fox is associated with “fleshly vice” (Tressider 41) and is also associated with ambivalence, cunning and deceit, and in Chinese mythology the fox has the power to “change shape and human form” (Fontana 84). The inference that Leilah, as woman, is like an animal, resurrects the age-old questions put by the early church fathers down to the “Lutherans of Wittenberg, as to whether women were really human at all” (Ellerbe 115-6). Carter thus uses animal images to demonstrate that women are not thought of as possessing human intellect but as having animal cunning which can lead men astray. Similarly, Marina Warner writes that both Judaism and Christianity bear a heavy burden of prejudice against women (177) and Warner quotes as an example: “Neither was the man created for the woman; but the woman for the man” (1 Corinthians 11:9) (Warner 178). She refers as evidence to the writings of Exodus, Corinthians and St. Paul, where women are regarded as ‘possessions’ along with animals, and bound in subjugation to their husbands, also they are not like men made in the image of God, but were “the glory of their husbands - the reflection of the reflection of the ideal.... submissive and obedient.... Only through man could a woman become herself the mirror of God; and man, the purpose and fulfilment of her life at a spiritual level, became her master in society” (178-9).

All these associations can be read in Leilah’s characterisation and as she lures Evelyn through the darkened streets she is depicted as anything but human. Man constructs Leilah and she constructs herself to conform to his expected image of her. She is all women, white and black, but her skin is black and this is significant because it represents *nigredo* in alchemy and she becomes the black mother goddess and the manifestation of Evelyn and woman’s *shadow* and woman as *shadow*. Evelyn describes her as “black as the source of shadow” (18) and it is Evelyn’s reaction to his own *shadow* that furthers the narrative as he abandons her and runs away from his reality which, as man, he has helped construct.

The union of Evelyn and Leilah is a demonstration of the first *coniunctio* which takes place within the process of alchemy where opposites come together. Death is often the result of *coniunctio* and in this, the first *coniunctio*, it results in the violence and death of the unborn. Evelyn and Leilah’s union is representative of the first union of opposites to take place within the cycle of breaking down and renewal which ends in a transmutation into new beings.³³ In their opposition of sex and imagery, Leilah, black, seductive, tempestuous, can be seen as the unconscious, while Evelyn, blonde, Caucasian and cold, can be seen as the ego. Using the

theories developed by Jung, one could say that Leilah is woman as viewed by the “universal” *anima* of man. She is the image of woman as man wants her to be, where his feminine self is projected onto “woman”. Jung writes: “Everyman carries within him the eternal image of woman ... a definite feminine image....[a] Fundamentally unconscious (image) ... an imprint or “archetype” ... an inherited system of psychic adaptation (the *anima*).... The same is true of the woman: she too has her inborn image of man” (the *animus*) (Jung Feminine 56-7). The archetypes which have the most disturbing and frequent influence on the ego are the *shadow*, *anima* and *animus*.³⁴

Leilah can be seen as the *shadow* of woman’s life as Carter characterises her submission and construction to please man (Evelyn). Leilah can also be seen as the projection of woman’s shadow onto a person of the same sex, in this case Eve, who Evelyn becomes when he undergoes abuse and construction at the hands of Mother and her feminist team in Beulah, an abuse that recalls all that Leilah has undergone in her construction of womanhood (Wehr 59).

Evelyn finds New York riotous, its society fragmented. It is full of angry women who are voracious, predatory and uninhibited by custom and tradition and who stand as representatives of radical feminists of the 1970’s : “Women are angry. Beware Women! Goodness me!” (11-12) In TSW Carter writes: “[G]raffiti directs me back to my mythic generation as a woman, my symbolic value is primarily that of a myth of patience and receptivity, a dumb mouth from which the teeth have been pulled (4-5). Evelyn sees amongst the graffiti in New York the symbol of woman’s rebellion, the female circle, which has always been equated with negativity, now one of defiance and anger, filled with the drawing of a set of bared teeth in “virulent dayglo red” (12). However, it could also represent the void of women’s bodies as threatening and voracious, something which Evelyn refers to when in pursuit of Leilah he mentions shadows that converge in “the gaping doorway” and “the darkness inside [that] terrified me” (24). This threat is explained by Wehr who writes: “Men’s images of women range from the threatening seductress and the toothed vagina to the angelic and pure and innocent” (55). In NE there are female sharp-shooters who shoot men who linger too long in front of posters outside blue movie theatres and women who humiliate men at random (17). The image of angry women brings to mind the behaviour of women in France witnessed by Sade during the French Revolution, in which they took a leading role during food riots and marched in protest through the years of 1789 to 1795, storming Versailles and the Assembly (Rude 57, 89, 91, 95, 117).

Evelyn encounters physical violence from an angry predatory female intent on getting her own way, reminiscent of the assault women in the past and present have experienced and continue to experience. The angry woman abuses Evelyn in the fashion of Sade's libertines. Like Justine, he finds his "dazed innocence" (13) some protection.³⁵ He is "innocent" as Justine is "innocent", as he reasons, like Justine, that he was not a willing participant in the sexual encounter, and therefore he is not to blame. His innocence is self-righteous, as if has done nothing to cause such an assault. Puzzlement also indicates his ignorance about the abuse handed out to women by men over the centuries. In TSW Carter writes that Justine reacts to abuse in a similar fashion as she builds a "wall" of protection around herself by maintaining her false idea of innocence to ensure her survival: "she concludes her virtue depends on her own reluctance" in this way "she nourishes her self-respect" (48). Leilah too, shows Justine's and Evelyn's "innocence" and Carter describes her as a "gratuitous victim" (39 NE) to the dominant construction of femininity: "Her beauty was an accession. She arrived at it by conscious effort" (28), she decorates the self she wants to present to man for his approval. "She became absorbed in the contemplation of the figure in the mirror but she did not seem to me to apprehend the person in the mirror as, in any degree, herself.... She brought into being a Leilah who lived in the not-world of the mirror and then became her own reflection" (28).³⁶

Carter shows Leilah's theatricality, the masquerade of her existence, the carnivalesque imprint she leaves on the printed page and the psyche of the reader, but her ritual of allurements is also shown to be part of her conditioning as woman. As a projection of Evelyn's *anima*, Leilah is all that he wishes her to be. Carter's case: that Sade understood the cause of woman, that is, their lack of sexual and social freedom, is revealed in the character of Leilah who is Justine and Juliette in one. She is at once compliant, malleable and constructed, as well as independent, aggressive and sexually free. She represents the "darkness" that surrounds women in their subjugation and repression, yet, at the same time, she introduces the "light" of freedom away from the ruling construction.

The Enlightenment.

Baroslav tells Evelyn, in Chapter Two that "the age of reason is over" (13). Evelyn finds himself in a nihilistic society in the process of disintegration, that is, beyond reason. Baroslav's

statement additionally refers to the period of the Enlightenment which heralded increased learning, rational thinking and a corresponding rigidity of thought associated with these developments. The mention of the Age of Reason indicates that Carter regards the era of the Enlightenment as important in the formation of modern attitudes towards women. Michel Foucault writes “....power mechanisms are, at least in part, those that beginning in the eighteenth century took charge of men’s existence, men as living bodies”(89). According to Foucault, up until the end of the eighteenth century, sexual practices were controlled by canonical law, the Christian pastoral and civil law (37). However, instead of censorship involved in curbing improprieties entailed under such control, what occurred was an increase in investigation and analysis. The developing discourse about sexuality and the repression and control of women’s lives for the intellectual, physical, and psychological maintenance of the powerful status quo, actually contributed to the reverse state of pornography, such as that written by Sade (Foucault 36-49). The further development of this discourse during the nineteenth century entrenched the subordinate position of women (17-35). Sade’s life is Carter’s guide then, as she draws a parallel between Evelyn’s life in apocalyptic New York and Sade’s in eighteenth-century France. Sade, too, lived in an apocalyptic environment, that of the French Revolution, and his attitude and writing reveal his lifestyle and mental state, acted out within the decadence, chaos and dissolution of French society. Carter writes that it was prison, the experience of oppression, which made Sade “the man of the Age of Reason into the prophet of the age of dissolution, of our own time the time of assassins” (32). Evelyn’s lifestyle and attitudes reflect his environment just as much as Sade’s do. Evelyn implies that Leilah is still influenced by the style and rules established in the eighteenth century when he says: “Why did you choose to give yourself to me in such a rococo fashion?” (26) Leilah’s style of dressing and her attitude towards Evelyn is rococo in that it is flamboyant, exaggerated and colourful, and this style is also obvious in Carter’s use of carnivalesque and grotesque realism. “If Sade is the last bleak disillusioned voice of the Enlightenment, he is the avatar of the nihilism of the twentieth century,” Carter writes in TSW (34), and it is this theme that she carries through into NE.

Evelyn, the Sadeian Libertine

Sexual images in NE are close to pornography. For example, in one early passage the guard in Leilah's presence "thwacked his nightstick idly against his thigh" while Evelyn "unzipped the package [of cigarettes] and lit up" (19), and Leilah "set down her empty goblet with its spent striations of artificial cream" (23). The intent is obvious. Leilah, with her sexual allure, exposes Evelyn as a libertine conditioned into believing in his own superiority, illicitly gained through the domination of women. In his self-aggrandisement and his treatment of Leilah, Evelyn displays all the characteristics of Sade's libertines that Carter describes in TSW which include violence, mastery, physical and mental abuse. Carter writes:

Violence, the convulsive form of the active male principle, is a matter for men, whose sex gives them the right to inflict pain as a sign of master and the masters have the right to wound one another because that only makes us fear them more.... (22). In the perpetual solitude of their continually refined perversions, in an absolute egotism, Sade's libertines regulate and maintain a society external to them, where the institutions of which they are the embodiment are also perversions (25).

Evelyn's description of Leilah is that of the appraising, critical, voracious, predatory male, a stereotypical image of conditioned male sexuality. As a feminist, Carter takes issue with this stereotype, its reality and its consequences, and portrays Evelyn in the pursuit and abuse of Leilah. He is the stereotypical male who degrades women by indifference, humiliation (because they are women) and physical and emotional abuse. To him women are less than human. Carter knows that Evelyn and his attitudes are not entirely to blame as he too has been indoctrinated over the centuries by church, law and state into believing he is superior, sexually freer, in control and, as Sade expresses it, the "master".

Evelyn first sees Leilah as desirable and sexually available; he is attracted by her "tense and resilient legs" (19 NE) and imagines them coiled around his neck. She is black, sensuous and

flamboyantly dressed, and resembles Medusa “with her extravagant hair” and “the electric glamour of her presence” (20). Carter also calls the beauty of Madame de Clairwil in TSW “the cruel world of the Medusa” (89). Medusa as myth symbolises men’s fear, especially the fear of women’s swift (and destructive) transformations of mood (Fontana 82). In the manner of female construction, Leilah dresses with the intention of seduction and leads Evelyn through the streets, goading and tempting him by shedding items of clothing (21). But, like Sade’s Justine, Leilah equally submits herself to a “craving she despised, or else to a loathed but imperiously demanding ritual, as if this, this exorcism by sensuality, was what her sensuality needed to make it real” (18). Unsurprisingly, this mirrors the experience of Sade’s libertines: “When pleasure is violently denied the partner, the self’s pleasure is enhanced in direct relation to the visible pleasure of the victim, and so the self knows it exists” (142 TSW). Leilah is depicted as a shepherdess in a pastoral, straying amongst flowers in a meadow (21), her sex symbolised by the “wasted, inner-city moon”. She appals and enchants Evelyn, and she leads him through the torpid streets by the light of a dying moon (21).³⁷

Evelyn, like the libertine, acknowledges no law except that of his senses (32,71 TSW). He proves this by his mistreatment of Leilah. When he finds she is pregnant with his child, he becomes cruel, cold and indifferent: “As soon as I knew she was carrying my child, any remaining desire for her vanished. She became only an embarrassment to me. She became a shocking inconvenience to me” (32 NE). Carter writes in TSW: “For Sade, all tenderness is false, a deceit, a trap; all pleasure contains within itself the seeds of atrocities” (25). Evelyn re-enacts this: “Nothing was too low for me to stoop to if it meant I could get rid of her” (33). Carter explains further, implying that Leilah too, is guilty, because she is compliant: “.... [T] he libertine chooses to surround himself, not with lovers or partners, but with accomplices. The libertine would not trust a partner who would rob him of pleasure by causing him to feel rather to experience” (146 TSW). Leilah, by her acceptance of Evelyn’s behaviour, therefore, becomes an accomplice; “.... [S] did not turn against me. No; she became indifferent to me, though acquiescently so.... Now Leilah became as limp, passive and obedient as I could wish” (34 NE.)

Evelyn, self-absorbed and egocentric, hunts her through the labyrinth of revolutionary New York, which in itself is his own nightmare, that is, the tortuous maze of his own male self-constructions conditioned by centuries of cultural influence. Carter describes the ‘sex’ of New York city as that of a “well-adjusted transsexual” in Expletives Deleted (207: 1992) but in NE,

New York is no longer well-adjusted, but a city in chaos, and a symbol of Evelyn's forthcoming transformation.

Leilah is eventually abandoned by Evelyn, still under the illusion that he is in control. But his abandonment and escape from his responsibility only reveals how lost he really is. "How do I know it's my baby, Leilah?" he asks her, but in retrospect he recognises the cruelty and admits it to be "The oldest abuse, the most primitive evasion." Leilah reveals her wholeness by her instinctive and heated reaction to his abandonment, flinging her clothes and adornments out the window (32). She realises her artificiality is a farce, a show, a masquerade and her rage reveals how complete she is because she can recognise it, and how incomplete her lover is, because he cannot. However, her deeply entrenched subjugation is revealed by her willingness to undergo an abortion and her ultimate submission to his control over her biological life.

The link with sadism is demonstrated as Evelyn is lured by terror, "the most seductive of all drugs" (15). In the grip of a savage desire, he is "unable to sustain fear as fear. I felt it as an intensification of the desire that ravaged me" (24). Carter refers to this "intensification of desire" in *TSW* when Roland, one of Sade's characters, indulges in the game of "cut-the-cord" with Justine (45). She rescues him instead of letting him hang and he "rewards" her with further punishment. This type of behaviour is typical of Sade's libertines as they practice sexual domination and cruelty.³⁸ Carter provides an analogy to this in *NE* with Leilah and Evelyn when he punishes her for "scaring him so" and ties her to the bed with his belt, abandons her and leaves her to her punishment. If she fouls the bed he punishes her again: "[T]hese games perpetrated themselves and grew... more vicious by imperceptible degrees. She seemed to me a born victim and...she submitted to the beatings and the degradation"(28). The fact that Leilah scares Evelyn is similar to Carter's observation in *TSW* of Gernande, another of Sade's libertines whom she describes as a "great coward.... As soon as she [Justine] asks for punishment, Gernande is reassured. Now he knows who he is... she has told him he is her master....she makes no attempt to prevent him doing so. She adopts the humility of a cripple, she is always conciliatory" (53).

The physical abuse of Leilah includes violence and the systematic degradation of another human being in the fashion of the sadistic libertine. Evelyn experiences an intensification of pleasure through the enjoyment of fear and cruelty in the pursuit of desire: "Pervasive unease; the constant fear; the shadows that pursued me through the city ...how could I resist the promise of violence, fear, madness? What excitement!" (15) He temporarily experiences shame at the extreme results brought about by his sexuality, which brings Leilah to the point of annihilation,

physically, emotionally and mentally, but he soon reverts to his solipsism. Carter writes in *TSW*: “The shamelessness and violence of the libertines is that of little children who are easily cruel because they have not learned the capacity for pity ... they have not yet grown up enough to acknowledge the presence of others in their solipsistic world” (148).

Chapter Two of *NE* can therefore be viewed as a composite or crystallisation of all that which surrounds the construction of woman. It summarises the story of women’s repression and conditioning, of men’s conditioning, social construction, myth, radical feminism and revolution which are “crystallised” within alchemy’s second stage. Carter gathers the above ideas and themes into this chapter, and then proceeds to elucidate them as she proceeds through the text. The imagery and colours of *nigredo* at the beginning of the text change at the end of Chapter Two into *albedo* as Evelyn, following his abuse of Leilah, and to purify himself with “primordial light.... In the ocean of sand, among the bleached rocks” (38) of the desert, figuratively enters the phase of alchemical *albedo* or whitening. Here his status of change starts to transmutate towards its final form. The next stage of alchemical change thus gestures towards the subsequent progress and change represented by an even more refined form of being.

Alchemical Transition.

Chapter Three of *NE*, is a short transitional chapter, representing the alchemical stage of *fixatio* or fixation in which Carter continues with the imagery of the albedo colours of alchemy. Evelyn finds the desert “white with hoar frost”, while the sun, the alchemical symbol of the male and sulphur, is crimson, (*rubedo*) which could indicate the promise of the final stage in alchemy, or in this case, the final stage of its first four phases.³⁹

Fixed in his state of exteriority, his interiority yet to be developed, it is only through experiencing the forthcoming journey that Evelyn will leave this state which finds him “possessed. I had entirely succumbed to the dementia which had seized the city” (40). He entreats the reader to “descend lower; while the world, in time, goes forward ... all our lives we move through the curvilinear galleries of the brain towards the core of the labyrinth within us” (39) which echoes Nietzsche’s statement on the labyrinth. The image of *fixation* remains as “the desert, the abode of enforced sterility, the dehydrated sea of infertility, the post-menopausal part of earth” (40).

Dissolving.

Chapter Four of NE falls under the fourth phase in alchemy called *solutio*, the process of dissolution or liquefaction. However, in the manner of alchemy where the processes are repeated continually throughout the work until the final refinement and rebirth is reached, the imagery of *albedo* is still apparent, and the phase of *solutio* can be perceived only in the context of what happens to Evelyn as he finds himself “quite lost in the middle of the desert.” Here, everything is arid and the world “shines and glistens, reeks and swelters till its skin peels, flakes, cracks and blisters” (41), as he completes the oxidation and undergoes the commencement of liquefaction towards his remaking. He describes the landscape as matching that of his heart and this is also the landscape of Sade’s libertine: that is, one of dissolution. His rebirth as a new entity is forewarned by the reference to the “yellowed sticks of antique ivory” that hint at the colour of *citrinatus* associated with the final phase of rebirth. The imagery of moisture associated with liquefaction, or “alchemical dew” has already been hinted at in Chapter One when the film Evelyn is watching is described as old and grainy and “rain upon the screen.” Later Carter mentions a “torrent of studio rain” (9). Moisture or dew is supposedly part of the alchemical change, for example: “the destructive moistures” (putrefaction, Saturn) and “renewal with the essential moisture”, and “Mercurial water”.⁴⁰ Liquefaction also means the “putrefaction in ashes or a very warm bath” (Roob 218), and the film itself is symbolic evidence of Evelyn’s “breaking-down” and the subsequent destructive “moistures” occurring during this part of the alchemical process. The image of dew is repeated later in Chapter Nine when Eve and Tristessa are once again in the desert and Tristessa comments: “There will be a little dew at the end of the night and we will lick it and that will refresh us” (150 NE), and Eve adds that “water-drops [were] dashed in my face” (153). At this stage the two are within the second *coniunctio* where, figuratively, further breaking-down of the alchemical product is occurring. However, in Chapter Four, Evelyn finds himself alone – “There is no-one, no-one” (41 NE) – as he faces his own dissolution or *solutio* or melting away, hinted at in the imagery of the world that “shines and glistens.”

In conclusion, over the first four chapters Evelyn has undergone the four phases of *calcinatio*, *congelatio*, *fixation* and *solutio* that are to be found in the first four stages of the

alchemical process. We have seen how the first chapter is symbolised by the darkness associated with oxidation of “matter” (*nigredo*) surrounding his circumstances and is further represented in the darkness and activities within the cinema. The torrid streets of New York in Chapter Two summon *congelatio*. The city demonstrates the elements of the state of chaos occurring before change, and equivalent to the chaos of opposites of matter that exist before the commencement of transmutation in the alchemical process. This is an allegorical setting and it is the crystallisation, for Carter of the circumstances of Evelyn’s character and life. The mystery of alchemy is introduced in this chapter with the mention of Baroslav and his laboratory which further precipitates Evelyn’s journey towards individuation and wholeness. In New York, he is being broken down “alchemically”, he becomes part of the maelstrom of revolution and dissolution of the decaying city and its environment. Chapter Three, *fixatio*, sees him as “possessed” and succumbing to the madness around him. This experience of further change is symbolised by the colour *albedo*, imaged in the whiteness and dryness of the desert. Chapter Four’s imagery, associated with *olutio*, represents his dissolving and/or melting into the putrefying substance, the essence of which is to be reformed, broken down further, and resolidified into a new entity as the process of alchemy repeats itself until finally, perfection is reached. The next four stages of alchemy are symbolised in the following four chapters of NE and figure metaphorically the next phase of Evelyn’s journey towards individuation and psychical growth, or his “wholeness” and “perfection.”

Chapter Two

Myth, Alchemy and the Mother Goddess

The imagery, symbolism and colours associated with the process of alchemy continue in the second set of four chapters of New Eve. These chapters fall under the element of fire. They also include the events leading up into the second *coniunctio* which continue through into the third set of four chapters, especially in Chapters Nine and Ten. In this chapter of the thesis, Chapter Five of NE is associated with the alchemical process of *digestio* or dismemberment. Here, the reader finds Evelyn lost in the desert where Carter brings him to the brink of change. It is at this point that the chapter digresses from realism to magical realism and surrealism as he is captured and interred by an army of women led by “Mother”. This is the beginning of both the figurative dismemberment (*digestion*) of his psyche and his physical dismemberment when he is castrated by “Mother”. Chapter Six comes under *distillatio* or separation of the solid from the liquid and, as part of this, Evelyn’s psyche begins to separate as he is imprisoned within in a womb-like structure deep within the earth. The distillation of his “self” is prefigured in for example, his meeting with archetypes of the Mother Goddess disguised as “Mother” and Sophia. He appears to be well educated about the cult surrounding “sacred motherhood” a cult which Carter has referred to in her analysis of Madame de Mistival in TSW. As part of his change, Evelyn is forced to recognise the influence of the myth of motherhood on men and women over the centuries and finds himself at the commencement of his “education” in a womb-like structure deep within the earth. Chapter Seven, *sublimatio* or refinement through sublimation, is a transitional chapter in which Evelyn after his castration recognises that he is “a blank piece of paper”, now that as all his “existential impedimenta” have been discarded. As a new person, he can only “sublimate” his original identity with difficulty (83). Chapter Eight, *ceratio* or “fixing in a waxy state”, opens with Evelyn/Eve’s imprisonment within Zero’s harem of woman where he has to learn to live and think like a woman and become “fixed” in his role. The phase of *ceratio* is carried over into the beginning of Chapter Ten, which falls under *separatio* where the division of psyche and physical state becomes more marked.

Evelyn in the Desert.

The desert that surrounds Evelyn in Chapter Five is a metaphorical setting in which he experiences self-growth. Here he begins to confront his inner self and finds the desert the “most intrusive of companions” (42) as it is a psychic expression of his interior life which he has to come to terms with. The desert is, therefore, a pathway into his unconscious processes. Chapter Five’s colour imagery is that of *albedo*, which continues the imagery from the previous chapter. The desert that surrounds Evelyn is described as a landscape of “pale rock ... calcified assemblages of whiteness ... paths of rivers dried up ... grey sand” (42). In the desert he experiences heat, cold, dryness and moisture associated with the four elements. There is a sickle shaped moon with the “first frail moonlight” (42), and “the violent pallor of the rocks” and “sharp, bright sunshine” (43); “sand and dust” (47). This particular division of the process of alchemy is associated with the zodiac sign of Leo which has the sun as its symbol. Evelyn experiences the effects of the sun on the desert in the heat, bright light, dust, dryness, sand and ‘violent’ pallor.

At one point, he stumbles upon the shot white bird described by Carter as “the Bird of Hermes, the bleeding bird of the iconography of alchemists; now the great, white, beautiful bird turns to dead and putrefying matter...” (44). The image of the bird represents the first stage in putrefaction in the alchemical process, and is repeated in various ways throughout the remainder of the text, being associated with *sublimatio*. The bird also represents “the issue of the fixed and volatile, and [indicates] ... the need to hold the self in place long enough for a new union to occur. The bird as a symbol ... generally relates to soul and spirit, and can also be seen as a mediator between earth and heaven” (Raff 123-5). Evelyn, like Justine, needs to be ‘held in place’ so he can progress towards individuation. The bird in this sense is the forewarning of Evelyn’s incarceration in Beulah where he is ‘held in place’, as Justine is ‘held’ by her captors.

In the desert Evelyn is captured by Sophia, representative of the Goddess of Wisdom and another version of Leilah and “Mother”. Sophia, according to Jeffrey Raff, is a crucial figure in myth and alchemy (*Sophia* xvi) and according to Jacob Böhme’s theosophical works, she is described as “Adam’s matrix of celestial essence”.... “because Christ created Eve “from his essence, from the female part.”⁴¹ Jung refers to “the sun-woman, Sophia” as one of many of her manifestations and Evelyn describes Sophia as being “in possession of a virginity so absolute no key on earth would be fierce or subtle enough to try it; she was the perfect child of the heroic

sunlight and her name was Sophia” (56-7), which also recalls the receptionist in Chapter Two whose “eyes were as cold as chastity” (35). Sophia, in NE, represents the momentous change that Evelyn is about to undergo and also represents change for all women through the development of new thought; consequently Sophia in NE tells Evelyn that “myth is more instructive than history” (68).

Through the power of alchemy Evelyn himself becomes “Sophia”, if the alchemical theory by a Franciscan monk named Ullmanus, who wrote The Book of the Holy Trinity, (1415-1419) is taken into account. Ullmanus, in his text which “combines the representation of the chymical process with Christian mysticism and iconography” (Roob 208), wrote that the virgin mother “is the divine matrix, the great mystery from which all being springs”: “If she dissolves, it is to give male nature (...), and when she congeals, it is to take on a female body” (Roob 478). Evelyn’s ‘dissolving’ from the male and the acquiring of the female body and female interiority can be seen to be part of this process. As it happens, the Virgin Mary is also associated with Sophia and, like Sophia, is regarded as the ‘perfect’ woman, an untouchable goddess.⁴² Sophia can therefore be seen to encompass many identities.

Evelyn meets “Mother” in Beulah, the underground world of radical women. He finds their world is symbolised by a broken stone phallus, a forewarning of his coming castration: “Beneath this stone sits the Mother in a complicated mix of mythology and technology” (48). Another clue to Mother’s status is given by the sign at the entrance to Beulah “ENTER, FOR HERE ARE THE GODS” (48). Evelyn describes the image of the truncated column which guards the entrance to Beulah as “a pompous structure.... Upon a classic pediment.... Broken off clean in the middle” (47), which is also a forewarning of his future. The image of the broken column is repeated in the armband of his captor, who wears a black leather uniform. The scene literally enacts the breaking of patriarchal dominance by the ‘new’ women of Beulah. Carter tells the reader that “Beulah, since its blueprint is a state of mind, [it] has an unimpeachable quality of realism” (49), which aligns the experience with the projection of Evelyn’s psyche. This reference is repeated later in Chapter Eleven. Bearing *sublimatio* in mind, Evelyn is dismembered symbolically and literally. Firstly by his capture and incarceration in Beulah, and secondly, when he is castrated by “Mother”, whom Carter describes as the “Castratrix of the Phallocentric Universe ... Mama!” (67).

Evelyn has never been aware of his own *anima* or the feminine unconscious: “I did not know then who it was that waited for me, I did not know her awful patience, the patience of she

who'd always been waiting for me, where I'd exiled her, down to the lowest room at the root of my brain" (58). But he also awaits the archetypal Mother Goddess figure, the one who has influenced the lives of men and women since antiquity. As he meets "Mother" he starts to become aware of his own "self", in other words, he begins to gain access to his unconscious. To develop fully and wholly "the image personifying the self must make its appearance in the unconscious, and the ego must be able to connect with it" (Raff 89).

Chapter Five, under *digestio*, gives an indication of what is about to happen to Evelyn. Entering the depths of the earth as a prisoner, which is fitting as "Mother" is black and an earth goddess, he then commences the "breaking-down" process of his physical and mental dismemberment. He starts to develop an interiority he has not possessed before, confessing that "It was like a trip into the labyrinths of the inner ear; no — this was a deeper exploration, a complex system of sequential convolutions, the linear geography of inwardness ... mazes, spider-webs, but all progressing downwards, the brain-maze of interiority" (56 NE). Here, once again appear the symbol of the spiral and labyrinth invoked by both Nietzsche and Jung. Thus in Beulah, Evelyn confronts the mythical archetypal influences that have shaped the image of woman at the same time as he meets his hitherto disowned *anima*.⁴³

Mother of the Gods.

Chapter Six, under the phase of *distillatio*, draws on the colours of *albedo*, *rubedo* and *nigredo*. This phase represents the separation of the solid from the liquid at the beginning of the refinement process. Evelyn, within this symbolism, begins the process of refinement where he is "separated" from his male identity. In Chapter Six in particular, Carter brings the myths of antiquity relating to the Mother Goddess to the fore as she uses the character of Leilah as myth and Leilah as reference to those Biblical influences prefiguring the crucial importance of Judaism and Christianity in the establishment of women's place in society. In this chapter Carter also follows the Jungian concept of the collective unconscious, a concept that asserts everyone has a link to powerful mythical structures through the development of archetypes, for example, the *anima*, *animus*, mother, father, trickster and shadow.⁴⁴ "Mother's" link to alchemy is revealed in her characterisation of an archetype, one who has to be faced and realised as non-sacred or not divine in order for the subject (Evelyn) to progress towards individuation.

Carter literally encompasses all the myths of Mother Goddess; in fact, she strategically reorganises or “rapes” the myths surrounding motherhood: “This woman has many names but her daughters call her mother. Mother has made herself into an incarnated deity; she has quite transformed her flesh, she has undergone a painful metamorphosis of the entire body and become the abstraction of a natural principle” (49). Carter has expressed her ambivalence about the Mother in The Sadeian Woman: “Wives and mothers are sanctified by usage and convention; on them falls the greatest wrath” (75). The entrenched idea of sacred motherhood is at stake and it is this idea that Carter challenges as she places Evelyn in the presence of “Mother” for the first time, replete with Bacchanalian setting: “This woman has many names but her daughters call her mother. Mother has made herself into an incarnated deity; she has quite transformed her flesh, she has undergone a painful metamorphosis of the entire body and become the abstraction of a natural principle” (49). This also applies to Carter’s analysis of de Mistival as mother in Philosophy in the Boudoir: “Herself mystified by herself, narcissistically enamoured of the idea of herself as Blessed Virgin” (72 TSW).

The colours of *albedo* and *rubedo* at this stage of the alchemical process, predominate here. Evelyn feels intense heat and sees the whitening of his surroundings (*albedo*) demonstrated in the white bed and white gown (69) and he experiences the blackness of chaos in the underground world (*nigredo*) before the beginning of change. The blackness is ultimately imaged in “Mother”, “the great, black, self-anointed, self-appointed prophetess” (58). Evelyn describes “Mother” as having a skin “wrinkled like the skin of a black olive, rucked like a Greek peasant’s goatskin bottle” (59) which emphasises “Mother’s” Mediterranean and mythical origin. He says that her “belly” is as “rich as a thousand harvests” (60), which, as well as referring to the earth, associates her with the goddess of fertility. “Mother’s” helpers, the women of Beulah, chant “Maze queen corn-queen barley queen” (61-2) during their litany of adoration in which they mention all the Mother Goddesses including the two Demeters. According to Leonard W. Moss and Stephen C. Cappanari, the Demeter Malaina or the Black Demeter, is associated with the fertility of the black earth and is the daughter of the moon goddess, Cybele (62). Moss and Cappanari associate the worship of Mother earth as universal because her colour is symbolic of the night in which all living things arise and into which they vanish and this symbolism leads to the worship of innumerable black goddesses (68). Moss and Cappanari further refer to the statue of Santa Maria in the Catholic Church of San Francesco in Lucera as being “showered with wheat, corn and other sacrificial offerings on feast days....[where] The Virgin is accorded power

relating to fertility: human, animal and vegetal” (63).⁴⁵ In similar terms Evelyn describes “Mother” as “a piece of pure nature, she was earth, she was fructification (60 NE) and extends the similarity to the Virgin Mary: “In the most pure womb of Mary, there was sown one whole grain of wheat yet it is called a garden of wheat....” (66). Evelyn asks what anger has caused “Mother” to mimic “the many-breasted Artemis?” (77 NE). Carter writes in TSW that Durand “had superb breasts” (112) which recalled the fantasies of the small boys described by Bruno Bettelheim, who believed that women could suckle themselves and were envious of breasts independently of lactation as they were seen as a source of strength and power in themselves (114). In NE “Mother possesses two tiers of nipples similar to Diana of Ephesus who was still worshipped in Christian times (Warner 38), and her breasts depict great power as she suckles the newly-made Evelyn/Eve, while he/she feels “a great peace and sense of reconciliation” (75).

The black woman Leilah, is representative of Mother, earth, and all the goddesses. Her characterisation can also be likened to the Hebrew Goddess Lileth. Evelyn calls her “Leilah, Lileth, mud lily” (29 NE). In mythology, the goddess Lileth was a she-demon of the second to fifth centuries BCE, and in the Kabbalistic age she was queenly consort of God (Patai 221). She is also known as the consort of Samael, the Satan (or Azazel) (Patai 145). Carter describes Leilah as “possessed” and constructed by man, (in this case Evelyn), and she is likened to “Rahab the Harlot but armoured with an impregnable plating of corrupt innocence” (29).⁴⁶ At the same place in the text she is described as the great black goddess “Lileth”, earthy, bejewelled and arrayed in exaggerated fashion as Rahab is “bedizened”. Finally, Leilah, the “possessed”, constructed and repressed into submission by man, is most fully represented by Evelyn.

Mother and The Sadeian Woman.

Evelyn’s meeting with “Mother” assumes greater importance if Carter’s analysis in TSW of Sade’s Philosophy in the Boudoir (1795) is read first. Eugenie regards “Mother,” Madame de Mistival in Sade’s Philosophy in the Boudoir, as a source of sexual constraint and in an effort to overcome that constraint she rapes her. This done, Eugenie then sews her mother’s genitals as the final act which desecrates motherhood. Eugenie’s act symbolises that the womb is no longer sacred as it cannot be reached for its sacred use. It remains, but remains useless. To strip women

of the mystery surrounding the sacredness of the womb and portray them as flesh and blood is to destroy the ideology of sacred motherhood.

Mother, in the form of de Mistival is not at fault as she is carrying out the programme initiated for her by man, and thus she feels justified in maintaining virtue to the extent of masochism. Mother, like Justine, is a willing victim, as Sade demonstrates. Carter is scathing concerning the idea of motherhood as a “divine” state which is an identity that stems from antiquity with the worship of the goddesses of Greek, Roman and Hebrew paganism. Through tradition, goddess worship extends into Christianity and down into our present day in the worship of the Virgin Mary. Carter writes:

[The] theory of maternal superiority [a hypothetical pre-eminence over men who may seed the human race but cannot in themselves nourish it] is one of the most damaging of all consolatory fictions and women themselves cannot leave it alone, although it springs from the timeless, placeless, fantasy land of archetypes where all the embodiment of biological supremacy live (106 TSW).

With this in mind Carter uses her knowledge of myth to establish her thesis of the falsity of “sacred” motherhood in TSW and continues it in NE. Carter emphasises the influence of mother’s power over her offspring and the control and harm which it can cause. To understand, one has to realise exactly what she means by the harm of motherhood and when TSW is analysed, one finds that it is not really a literal “mother” who has done the harm, but it has been the accumulation of history and indoctrination. “Mother” is therefore demonstrated as a myth put in place and reinforced by propaganda over many centuries.

To change the mental climate regarding the status of women, Carter knows the reader has to go back to the primal source of recognition: a place of archetypal images, entrenched stereotypes, and religious indoctrination. The archetypes in the unconscious must be revealed as based on nothing more than myth; they date back to primal storytelling and folk-legends entrenched so deeply in the unconscious to be rendered inaccessible unless realised by a radical confrontation. Carter, therefore, demonstrates that in order to become new Eve or new woman, Evelyn needs to experience integration with primal forms and images in the unconscious. For this to happen, the source of the motherhood myth must be revisited, rethought and revised to

bring about rebirth. Carter, therefore, has “Mother” intone to Evelyn: “Journey back, journey backwards to the source!” (53) “Reintegrate the primal form!” (64), which is equally a message for the reader. The “primal source” can again be seen here as the state of chaos before rebirth in alchemy.

The womb is a primal symbol of origin, and is seen as the mysterious “earth and also the grave of being” (109), to which man desires to return. Carter maintains that man needs to have sexual access to this sacred place of “ultimate privilege”, access to the passage back to an unremembered developing existence that nurtured him (108), and perhaps this is what the ancient alchemists were trying to achieve in their quest to change or reform matter.

To demystify Mother fully Carter has to make Evelyn and the reader aware that the unconscious archetype exists. The deconstruction of motherhood, therefore, signifies the unconscious archetype drawn into the reader’s consciousness by Carter’s grotesque and vulgar characterisation of “Mother” who becomes the metaphor for the myth of motherhood and Mother Goddesses. “Mother” controls, rapes, tortures, wrecks vengeance, and through the revelation of myth shows her “reality”.⁴⁷ Carter comments that the monastery of St. Mary-in-the-Wood in Sade’s Justine or The Misfortunes of Justine (1791) is “a post-humanist, ironic version of Rabelais’ Abbey of Theleme, which had as its only rule: ‘Do what thou wilt’ ” (91 TSW). Carter uses grotesque realism in her text similar to that used by Rabelais as she characterises “Mother” as exaggerated, gross and incomprehensible. Bakhtin writes that “The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming” (24), which is yet another reason for Carter’s use of Rabelais in NE. Carter also refers to Karl Marx, who is mentioned by Bakhtin as he explains how the “eternal concepts” of the ruling class created an official culture where “the ambivalence of grotesque could no longer be admitted” (101). Carter writes that “Mother” is huge, a giantess: “Her head was as big and black as Marx’s head in Highgate cemetery” (59). She describes “Mother” as having “gigantic ... limbs”, “ponderous feet”, “statuesque” with “great imaginable physical strength” (59). Carter, consequently, takes the desecration of the Mother Goddess by Sade in Philosophy in the Boudoir and in Rabelaisian style, demystifies her further in NE. Grotesque description becomes part of the demystification of “Mother” and belongs to the oxidation process or the breaking-down of the subject in alchemy.

The Cruel Mother.

The depiction of “Mother” in NE is true to the myth and stereotype of avenging goddess as she punishes Evelyn for his past misdeeds regarding women: “Hour after hour was devoted to the relation of the horrors my old sex had perpetrated on my new one” (73).⁴⁸ “Mother” tells him: “You’ve abused women, Evelyn, with the delicate instrument that should have been used for nothing but pleasure. You made a weapon of it!” (66) Evelyn, because of his conditioning, is obviously unaware of his crime and has already stated: “I could not imagine what had been the nature of the crime for which, in my absence, I’d been tried” (51). Later he becomes more acquiescent and despairs of his enforced “punishment” and Sophia asks: “is it such a bad thing to become like me?” Evelyn then realises that he regards his forthcoming changed physical state into a woman as “punishment” and sees that “I had transgressed and now I must be punished for it. But, then, why should I have thought it was punishment to be transformed into a woman?” (74). “Let the punishment fit the crime, whatever it had been” (75).

The “punishment” is emotional and mental, although, due to his conditioning, he thinks it is physical, but Evelyn is about to experience the interior where women have been trapped, forgotten and buried beneath an arid desert that controls their fecundity. The concept of women themselves as altered, defaced, abused and repressed within the space of their interiority lies at the heart of this metaphor. Their physical lack is in these terms a “punishment”; their lack and existence are part of the creator’s afterthought, the creator being male, of course, according to the discourse of man and the heritage of legend.⁴⁹

“Mother” in NE dominates the underground world, or the unconscious, ruling the physical world around her and refusing motherhood. She is the anti-myth of mothering; no consolatory process is happening here. She has become the dominator, the master. In this sense she is the anti-mother, the mother of darkness, an echo of Sade’s dominating women and an echo of Madame de Mistival who controls her offspring. Evelyn finds her “mother; but too much mother, a female too vast, too gross for my imagination to contain” (66). Carter uses the character of Durand, Juliette’s mentor in The Sadeian Woman who was Sade’s strong female character in The Hundred and Twenty Days at Sodom (1782-5) to demonstrate the omnipotence of motherhood. “Mother” in this case becomes not the protective loving mother but the “omnipotent mother of early childhood who gave and withheld love and nourishment at whim....

The cruel mother, huge as a giantess, the punishment giver, the one who makes you cry....” (111 TSW). Carter portrays Durand as a virile, non-productive mother who chooses her children and seduces them: “She is a mother with a phallus; she can rape even nature itself.” This mother is the dead goddess resurrected in antithetical form as “absence and hunger....” (115).

Durand can be regarded as the Sadeian precursor to Carter’s “Mother” in New Eve. Evelyn remarks that she has been waiting for him all his life “with her menacing immobility of a Hindu statue” (58), which recalls Carter’s description of Durand, Juliette’s mentor, “a version of the Terrible Mother, the Hindu Goddess, Kali who stands for both birth and death [as “Mother” does] and not only destruction but nature’s cruel indifference to suffering” (115). “Mother” declares herself as “The Castratrix of the Phallogentric universe. I am Mama....” which brings to mind again the Great Earth Mother Goddesses – Cybele, Rhea, Demeter, Isis whom Carter describes as the *genetrix* of the *genitor* (67). Madame de Clairwil, another of Sade’s characters also becomes the “avenging mother”. She is a female libertine and mentor of Juliette and can be seen to be avenging her sex “for the horrors men subject us to when the monsters have the upper hand” (89 TSW). Carter carries this theme into NE as “Mother” operates on Evelyn before an audience of women. In this, he relives the role of Justine because his appearance becomes for him “a reflection in the eyes of the spectators [at] a humiliation, at the spectacle of her distress, [that is, woman, Justine] which gives the witnesses so much pleasure” (70 TSW). Evelyn begins to realise as he undergoes his indoctrination as woman that this is what he [or men] have made of women and says “And now you yourself [have] become what you’ve made ...” (71). It is obvious that even though Evelyn has been changed physically into a woman, he is still mentally male. It is going to take experience as a woman to realise the crimes he had committed as a conditioned male. Henceforth, the change of his interiority is more important, and his ‘education’ as woman will contribute to his complete transformation and individuation. As a result of his punishment, Evelyn changes from the antithesis, that is, from the symbol of the controlling patristic ideology, to the “reintegrated” female and male, of the new order. He becomes aware of his interiority and in alchemical terms will eventually become the refined and re-solidified new being, or “Philosopher’s Stone.” In other words, with the aid of truly recognising the archetype of “Mother”, he is heading towards rebirth.

The Great Good Place.

Evelyn is metaphorically buried deeply within the labyrinth of myth as he descends lower into one of the four main elements, the earth, to meet “Mother”. According to James J. Preston, Freud suggested that “devotion to female deities represents an infantile desire for reunification with the mother” (328). Carter, as a result, places Evelyn deeply within the “womb” of the earth where he meets “Mother” as a deity. Like Eugenie in Philosophy in the Boudoir, he has to experience that “Mother”, as such, is a myth, so he experiences his inward journey back to the source of primal recognition, the metaphorical earth-city of Beulah, which is reminiscent of the deep, warm, blood-ingested place of the womb. Carter, in The Sadeian Woman quotes Melanie Klein who calls the womb “the great, good place in which we lived without knowing it” (134). Here Evelyn becomes aware of his constant desire as male to return to the womb through sexual activity. In TSW Carter writes: “the womb is the earth and also the grave of being; it is the warm, moist, dark, inward, secret, forbidden, fleshly core of the unknowable labyrinth of our experience” (108), a description which represent the unconscious. Beulah, the womb-like structure in which Evelyn finds himself is, therefore, an analogy for the unconscious.

At the same time, Evelyn’s return to the womb corresponds to the “growth in the lapis”, which is likened to the child developing in the womb.⁵⁰ The colours that surround him correspond to the stage of alchemy where *rubedo* is found in “the final solidification (*fixatio*) of the lapis, which rises as a phoenix from the flames” (Roob 124-153). The room he is imprisoned in is round, dim, and at first white, but the beginning of *rubedo* is indicated as a ‘pinkish luminescence at the foot of the wall’ (49). He sees the room as “a seamless egg” (51) and it begins to change colour and become more womb-like: “The radiance intensified until it became reddish, and by degrees crimson. The temperature increased until it was at blood heat” (52). This description also resembles the process of purification in “genesis in the retort” where the *prima materia* is heated by fire to condense the material and “separate the pure from the impure and thus to renew the elixir” or *distillatio*.⁵¹ If Evelyn’s experience is viewed as an analogy, this indicates that he is commencing his development into a fully integrated being, or “the redeemed state of perfect harmony, the healing ‘Philosophers’ Stone’ or *lapis philosophorum*” where, as in this case, “One is made from man and woman.”⁵²

In Beulah, Evelyn symbolically undergoes the process of distillation of his essence as man into the essence of woman. He realises he is trapped within “the inhuman silence of the inner earth” and far “from the light of the sun”, a symbol of the psychic force of man.⁵³ “Mother” too is implicated: “She was so big she seemed, almost, to fill the round, red-painted, over-heated, red-lit cell in which she chose to manifest herself” (63). Evelyn hears a voice telling him he is at the place of birth, which means both the womb, as well as the beginning of alchemical change. He panics at the profundity of the inner world of his female self or *anima* which he has never faced before. He is also aware of the surrounding world above him, that is, his “conscious world” “with its wars and its mythologies imposing itself in all its immensity” (52). In other words, Evelyn is now aware that the conscious world, of which he has been a part, is influenced by the archetypal representation and rites inherent in the collective unconscious. The place of rebirth is, thus, a metaphor for change to come, not only for Evelyn but also for the reader. The image of a simulacrum of the womb is repeated later in the scene in Chapter Eleven when Evelyn enters the caves of rebirth. In TSW Carter writes that men long for and fear the womb and describes it as: “A fleshly link between past and future, the physical location an everlasting present tense that can usefully serve as a symbol of eternity....” (108). And further: “Only men are privileged to return, even if only partially and intermittently, to this place of fleshly extinction; and that is why they have a better grasp of eternity and abstract concepts than we do (109).⁵⁴

Carter carries this idea into New Eve where she states:

For in this room lies the focus of darkness. She is the destination of all men, the inaccessible silence, the darkness that glides, to the last moment always out of reach; the door called orgasm slams in his face, closed fast on the Nirvana of non-being which is gone as soon as it is glimpsed (58-59).

Carter places Evelyn in front of “Mother” to make him realise that at birth he had lost all right of entry back into the womb. He is now exiled from Nirvana forever and, as “Mother” is at last demystified before him, he comes to recognise the ‘concrete’ face of woman as woman and not as the rarefied object of “divine mother”. The male need for Nirvana is related to the unconscious desire to return to the oblivious security of the womb; but then, if this is an unconscious desire, surely it is also the desire of woman. Perhaps woman accesses this interiority

through her ability to nurture new life within her, like the alchemical oven or the retort. The ability to nurture is undoubtedly part of the mystery where the sacredness of motherhood develops. Carter writes of the womb: "This is the most sacred of all places. Women are sacred because they possess it" (109 TSW). As part of Christianity this image of "sacredness" can be seen to originate in the sacredness of the Virgin Mary's womb that bore Jesus, because it is a pathway to God through the conception and birth of His Son.

Evelyn is led "like a sacrificial animal, to the altar" (69 NE), like the sacrifices made to the Mother Goddess Cybele, who demands castration on an altar in a "costly temple" (Showerman, 24). As he is taken to the place where he will be reborn, the description of the interior becomes even more intense. "Mother" is dressed as a doctor in a white-coat and represents the past medicalisation of women as in the writing of Foucault, which examined, labelled and categorised the lives of women (Foucault 146). Here, Evelyn, representative of man, is to be observed by an audience of women as he lies on a clinical white bed. Carter has already imaged this in Leilah and Evelyn's relationship when Evelyn observes: "She was as black as my shadow and I made her lie on her back and parted her legs like a doctor in order to examine more closely the exquisite negative of her sex" (27 NE). Evelyn knows within this place of examination, described as a "soft, still, warm, inter-uterine, symmetrical place hung with curtains of crimson plush.... A dim, red glow, the internal of Beulah"(69), that here he will meet his nemesis. He says: "Leilah had lured me here, at last; Leilah had always intended to bring me here, to the deepest cave, to this focus of all the darkness that had always been waiting for me in a room with just such close, red walls within me" (58). This womb-like image is repeated in a forewarning of Evelyn's later rebirth in Chapter Eleven when Eve/Evelyn undergoes her/his final individuation or alchemical transmutation. Evelyn is talking about Leilah as goddess and temptress; yet Leilah also symbolises his guilt, which up until now he has ignored in true Sadeian libertine fashion. In TSW Carter refers to the womb as the "great, good place; domain of futurity in which the embryo forms itself from the flesh and blood of its mother; the unguessable reaches of the sea are a symbol of it, and so are caves, those dark sequestered places where initiation and revelation take place"(108). In the final stages of the text of NE she has Evelyn enter the "caves" of rebirth and finally embarking on her voyage as "new Eve" over the sea (164-191). This journey must be successful for it is she who is telling the story. The womb, sea and caves are unconscious processes related to alchemy which Carter uses deliberately throughout TSW and NE.

We have seen how “Mother” is placed deep underground in Beulah, a metaphor not only for signifying association with the “earth”, but also for women who have to live in an underworld in an effort to affect change or simply to survive.⁵⁵ Carter herself is working from the “underground” in an attempt to stimulate the reader’s unconscious. Instead of openly declaring her intention, regarding women’s repression and the social concept of womanhood, she deliberately uses the power of myth present in the collective unconscious to persuade.⁵⁶ As Evelyn recognises “Mother”, she is also manifested in the reader’s consciousness. This is the “divine superior” mother who was once historically human and flawed but through centuries of legend and myth has become a sacred symbol: “Mother had made symbolism a concrete fact. She is the hand-carved figure of her own self-constructed theology” (58). Although “Mother” at this stage of Evelyn’s individuation serves a purpose in showing him the difference between reality and fantasy, he finds that to grow he has to recognise “Mother” for what she is, that is, constructed myth, and that he must then move on and leave her behind, as Eugenie does de Mistival in Philosophy in the Boudoir.

Carter demonstrates Evelyn’s conscious recognition of myth hitherto present in his unconscious to produce the same effect in the reader. She does this by using the ‘play’ of myth to demonstrate the death of the old order and the birth of the new as represented in alchemy.

The Man/Woman.

After Evelyn has been physically changed to Eve, he undergoes the indoctrination that women have undergone for centuries which emphasises the sanctity of motherhood. He is also informed about past transgressions and the physical degradation of women by different cultures (73).

With the process of indoctrination, the transmutation associated with spiritual growth begins. Evelyn, as Eve, looks at himself in the mirror and sees himself as female for the first time. He finds he has become the very thing he has always sought, that is the woman he desired. Now aware of his own *anima*, he can no longer see himself as the male he knows; instead, he has become a complete stranger of the opposite sex, and his male consciousness is pushed to despair. This emotion is part of the alchemical change where the “active principle”, represented as the “original stone” or the deep inner longing to find his true spiritual nature, meets and clashes with

the “passive principle”, representative of the indwelling energy which “carries the potential for spiritual growth” (Tressider 171). The two principles clash in Evelyn because the active principle is used to having its way through the exercise of will, but it now finds the passive principle not so easily vanquished. What follows in alchemical transformation is a sense of the despair which corresponds to the “dark night of the soul” where the individual feels forsaken as both active and passive principles seem to be annihilated (Tressider 170-1). Under the influence of alchemy Evelyn is compelled to undergo this period of “darkness” to experience rebirth which is demonstrated as he probes his unconscious while experiencing and exploring the unfamiliar ‘female’ aspects of his ‘new’ self. This phase of alchemy occurs within the “furnace” of deep meditation which Evelyn is obviously experiencing as part of *distillatio*.⁵⁷

This probing is signalled at the beginning of Chapter Six when Evelyn tells himself to “Descend lower. You have not reached the end of the maze, yet” (49 NE). The reader, following Evelyn’s journey, may find that they too are “burrowing underground” disturbing the layers of their unconscious. If Carter is successful, and the reader travels into the labyrinth, he or she also comes face to face with his or her own buried archetypes. Carter’s quest, therefore, is to disturb, displace and bring the unconscious “far from the light of the sun” into a place of recognition.

Almost a Hero.

Though physically a woman, Eve is still a man mentally and he/she says: “my transformation was both perfect and imperfect. All of New Eve’s experience came through two channels of sensation, her own fleshly ones and his mental ones” (77-8). He is not yet whole or fully formed psychologically as “woman”, and still has to undergo further refinement. In this comment, note how Evelyn’s point of view changes from first person to third to signify the experience of viewing his new self from a distance. When he looks at himself as woman, he looks at the Other, not at him/herself as an integrated whole. The alienating third person point of view continues for the rest of the paragraph: “In spite of himself” the sense of being Evelyn is beginning to fade: “Eve was a creature without memory ... a stranger in the world” (78). The emphasis is upon the dichotomy created by the sex-change in which the person remains the same while inhabiting an unfamiliar, disorientating outer appearance.

Eve does not yet belong to a woman's world, and as part of the individuation process she has to learn what it is to be a receptacle. However, she will not make the same mistake as Justine who made herself a willing receptacle out of misguided "purity". However, as Sade's Juliette mimics the autonomous male (80-115 TSW) to create her own power, Eve has, through the experience of being male, known the power of autonomy, and this now gives him/her the power to refuse subjugation. As Justine is confined, so too is Evelyn. Yet there is a difference in the reaction of the characters to the conditions of their confinement. Justine is passive about her ill-treatment because she is conditioned into believing she is worthy of little else and she chooses to maintain her purity which supports her self-worth. However, Evelyn/Eve knows that her ill-treatment at the hands of "Mother," and later Zero, Evelyn's shadow, is abuse, and because she has self-esteem through a previous autonomy experienced as male, she endures it but does not accept it. Like Justine before her, flight is Eve's salvation when, as Evelyn, he flees from England and then New York, and as Eve, from Beulah and eventually from Zero's harem, and the children's army. Carter writes that Justine is "always free only in the act of escape" (39 TSW) which becomes Eve/Evelyn's delusion too. Before "Mother" can 'use' Eve by impregnating her with Evelyn's sperm, so he/she can produce the "messiah of the antithesis," Eve manages to flee, and like Justine, she experiences "the road, the place of flight and hence of momentary safety; the forest, the place of rape; and the fortress, the place of confinement and pain"(39). Evelyn's flight from Beulah is an echo of Justine's existence whose "life is dominated by chance, the chance encounters on the road, the chance escapes from prison, the chance thunderbolt" (50). Interestingly, the idea of 'chance' is reused in Wise Children (1992) with the name 'Chance' being given to the twins. They too live their lives as a form of escape from male dominance.

Eve's escape from "Mother" is an attempt by Evelyn to revert to the hero-archetype, to reclaim the masculine that rejects the mother, identifying with the father and phallic power. However, the hero can also symbolise emerging ego consciousness essential to differentiating the self from the mother, something which Eve, because she partly retains a male consciousness, responds to by escaping (Knapp 25-6). In doing so she finds that her male self is still accessible and she becomes "almost a hero, almost Evelyn again" (81). Carter uses the word 'hero' to deliberately stimulate a mythical image in the reader's mind as it is usually associated with a masculine divine figure who "descends into the underworld, battles with monsters, performs dangerous tasks..." (Jackson 112). However, identification with the hero-archetype can lead to

ego inflation or neurosis, which is what Evelyn as male in his “mastery” of women experienced (112). Eve’s male consciousness still attempts to associate with this hero-archetype image, but now ‘he’ finds that because she is undergoing individuation as a woman, she is becoming increasingly aware of Evelyn’s *anima*. This makes her recognise and relate to “Mother”, the feminine principle which integrates itself with the psyche and which eventually will make Evelyn/Eve the complex whole that forms the conscious personality and harmony of being (Knapp 25-6).⁵⁸ Up until now Evelyn as male has been unable to recognise the feminine principle because he has identified too closely with the masculine hero-archetype. As a result Evelyn, finds that he/she is only *almost* (my italics) a ‘hero’. However, fleeing from “Mother” can be regarded as heroic behaviour of which women are capable. It also indicates that Eve has not relinquished the male inside her and feels that his “arrogant and still unaltered heart ... remained irrationally confirmed” (82). This attitude echoes Justine’s character who avoids pleasure in sexuality because she thinks that if she removes her feelings from the action, like Madame de Mistival, she will still remain virtuous (48 TSW). Eve too suffers from the delusion that she can, despite all, return to her former state. Like Justine, Evelyn has escaped into a world of self-deception. However, there is a difference between Eve and Justine. Eve does not have the constant presence of the male panopticon curtailing her behaviour, although Carter retains this presence to a degree when she places her in Zero’s harem. Yet, because she has been made afresh, Eve is now untouched and unconditioned woman, and her experience with Zero serves to make her aware of her former negative archetype as Evelyn.⁵⁹ In her recognition of being almost a hero, she re-enacts, the ordeal that Sade’s Justine underwent. Eve suffers confinement and abuse not only by “Mother,” but also when captured by Zero. Eve’s confinement, however, enables her to become more fully “she”, not only in body but also in her interior self, so that she is capable of feeling as a human subject rather than a female object. In the manner of alchemy, in her experiences of physical and mental change in Chapter Six, Eve undergoes *distillatio*, where her “essence” of self is led from male to female to enable her to grow towards wholeness. The following chapters in NE accomplish this process and as the change becomes progressively more intense, the narrative becomes more deeply entrenched in magical realism and surrealism.

Eve's Sublimation.

Chapter Seven, is a transitional chapter, only one page long. It falls under *sublimatio* and the sign of Libra, which is the symbol for freedom: in this chapter Evelyn/Eve continues her long escape from "Mother". *Sublimatio* represents the phase in alchemy where the alchemist aims specifically at forming a vapour from the purifying substance which "separates the spirit from the body and allows the spirit to fly into the spiritual realm. While the spirit remains aloft, the body is purified and readied for the eventual return of the spirit" (Raff xxii, 122-3).⁶⁰ Evelyn/Eve is about to undergo a spiritual reawakening, but first he/she has to be physically purified. At this point in the fiction Eve refers to herself as a "tabula erasa" (sic) a blank sheet of paper waiting to be written upon."⁶¹ To some extent his 'true' self as male, or what he thought was his true self, has already been sublimated in sacrifice to his new physical self as female. However, purification and refinement are still incomplete and his 'spirit' is in limbo ["remains aloft"] until he becomes fully individuated, renewed and made whole in the final process [the final return of the spirit]. Eve realises this when she says: "I have not yet become a woman, although I possess a woman's shape. Not a woman, no; both more and less than a real woman" (83). Evelyn/ Eve's journey is ever towards individuation, but it can only be accomplished by Evelyn's experience and acknowledgement of his *anima*, which is Eve. This is Carter's goal: when man accepts his *anima* and does not ignore or disown it, then he will accept that woman is part of humanity. Not only does Evelyn, as man, achieve individuation by becoming Eve (woman), but through him symbolically, the whole of womanhood does. Not only is Evelyn's ego developed and integrated into adaptation between his inner and outer world by his experience as "woman", but so too is the ego of womanhood. If the reader identifies with the interior life of Eve, then the character becomes "alive" and the reader can assess the text in terms of "his or her own existential condition" (Knapp xii). Hopefully, there will be a similar "renewal" and "rebirth".

Why Zero?

Chapter Eight encompasses Eve's further sublimation and refinement through the process of *separatio* or separation and division, the "rending apart the components of the *prima materia*", which are rejoined later in the *coniunctio* [marriage or union] (Raff xxii) that occurs between Tristessa and Eve. During the process of *separation*, Evelyn's personality, or male self, is divided or separated to 'refine' him more fully into a woman. At this stage he has to undergo his "punishment" in the form of woman's experience to reach a deeper understanding of repression and he achieves this literally through living with a group of women whom he mimics in order to achieve full female embodiment. Carter's statement that she had used NE as a careful and elaborate discussion of femininity as a commodity, is demonstrated in her depiction of Zero's misogyny towards his wives in Chapter Eight.⁶² Here Evelyn/Eve meets her former self in the "inferior" or *shadow* archetype of Zero and witnesses and experiences women's treatment under such tyranny. To emphasise the power of conditioning on men through the discourses of philosophy and literature, Carter in this chapter also draws the reader's attention to the writings of Nietzsche whom Zero admires, and whose opinion of women was poor.

Zero, the Archetype.

Evelyn as Eve, flees from one archetype, "Mother", only to meet and be confined by another archetype, Zero. This experience of confronting the archetype Zero is necessary for Evelyn to further his individuation towards rebirth and renewal. Under Zero's physical, mental and emotional abuse Eve psychically and physically experiences separation. Carter spends Chapters Eight and Nine symbolically exploring Zero's archetype, demonstrating it through Evelyn/Eve's psychic projections. If Evelyn has experienced interiority before, that is, the ability to feel sorrow, love, guilt and compassion, he has suppressed it. But now he is beginning to develop an inner life instead of skimming through his existence on the exterior plane like a libertine, whose focus is on sensation, touch and the superficial, without maintaining any responsibility for the results of actions. The male Evelyn stands to one side and objectively watches the female Eve experiencing forced integration through domination identical to that inflicted by Evelyn himself, hence the process of *separatio*. Evelyn, therefore, confronts the

symbol of his shadow in the form of Zero: "I felt myself to be, not myself but he; and the experience of this crucial lack of self, which always brought with it a shock of introspection, [developing interiority] forced me to know myself as a former violator at the moment of my own violation" (101-2). He realises that: "Mother had selected me.... To atone for the sins of my first sex vis-à-vis my second sex via my sex itself" (107). This circular statement echoes the image of the hermaphrodite and the uroboros. In *TSW* Carter uses the image of the "dumb mouth from which the teeth have been pulled" (5), symbolic of the value of woman, the myth of patience and receptivity that surround them, and the "negativity" that women possess. Carter takes this image and transfers it to *NE* where the girls in Zero's harem have had their front teeth removed (88). Their characterisation demonstrates passivity where they wait on Zero and do his bidding without question. This image reverses that of the bared teeth of the angry revolutionary women found at the beginning of the text (11). Evelyn and Zero's women, including Eve, are seen as a correlation of the women's willing complicity through self-deception. Eve's detachment of herself when she is raped by Zero "I felt a sense of grateful detachment from this degradation" (91 *NE*), corresponds with Justine's detachment when raped: "she remains good because she does not feel pleasure.... Her virtue depends on her own reluctance" (48 *TSW*). Zero's wives and Eve thus echoes Justine's complicity in her subjugation and victimisation by her detachment.

To ensure their obedience and keep them under his control Zero humiliates his women and maintains their low level of self-esteem by treating them more brutally than he treats the animals he houses. In one example he smears his excrement and that of the dogs upon their breasts (85). The image of excrement can be seen as humiliation of women in general and is part of grotesque realism's order pertaining to the "bodily lower stratum."⁶³ The image also relates to regeneration and renewal through fertility and apparently has a special role in overcoming fear (Bakhtin 175). The reference to excrement in *NE* is allied with the general debasement in accompanying practices of Sade's coprophagic libertines. According to Bakhtin, at "the time of the French revolution Rabelais enjoyed tremendous prestige in the eyes of its leaders. He was even made out to be a prophet of the revolution" (119). Rabelais would probably have had a strong influence on the writings of Sade, especially those passages concerning the expression of grotesque realism and carnival.⁶⁴

The subservience of Zero's wives Carter attributes to the fact of their being educated into believing it was necessary for their survival, and so she draws attention to women's willing complicity in the continuation of their own repression. Zero does not communicate with his wives

except by sex, violence, or bestial grunts and barks (85). He is the ‘master’ and the women are complacent about his “mastery” which is the mark of a libertine and Zero is a libertine: “He demanded absolute subservience from his women ... they gave into him freely, as though they knew they must be wicked and so deserve(d) to be inflicted with such pain” (95 NE). The women re-enact the subjugation of Sade’s Justine who “tells us she had no choice but to act out the part he had assigned to her; he is her master and masters exist only in order to be obeyed” (53 TSW). Zero’s women act out what Carter describes as the pornography of universal female acquiescence where they indulge in “fantasy love-play” of the so-called feminine archetype and by their submission are subsumed into the universal (7 TSW). They are required by Zero to dress alike and wear the same hairstyle and so they cease to be individuals and become anonymous or one of the many (87 NE). Carter writes in TSW: “any woman ... in luxurious self-deceit ... feel[s] herself for a little while one with great, creating nature, fertile, open, pulsing, anonymous and so forth.... The moment they [she and her partner] succumb to this anonymity, they cease to be themselves, with their separate lives and desires” (8). The image of universality has already been mentioned by Carter when she describes the unnamed girl in Chapter One (NE). She is the anonymous universal female, demonstrated by her lack of name, in a “male-dominated society [which] produces a pornography of universal female acquiescence” (20 TSW).

Zero beats his wives, yet they adore him because they think they are worth little else: “they loved him and did not think they were fit to pick up the crumbs from his table” (85 NE). They believe that sexual intercourse with him guarantees their continuing health and strength (88 NE), and they pretend to believe “for his sake, that a weekly injection of his holy if sterile fluid [keeps] them from all the ills of the flesh ... they would have been unable to survive without it” (100 NE). Consequently, the women in Zero’s life are reduced to “instruments of pure function” (16) and are an embodiment of Sade’s pornography where sexual activity overrides any social relationship involved within human intercourse.

Eve views her captivity by Zero and his wives’ subjugation to him objectively because she has experienced a past masculine life. She also expresses, because of her objectivity, an indication of the developing thought of “new woman”: “They love Zero for his air of authority but only their submission had created that. By himself, he would have been nothing (100). His wives, with their faces of ancient children, who so innocently consented to be less than human, filled me with an angry pity “(108). Eve can see that the wives are convinced of Zero’s mastery but she is also aware that his “myth depended on their conviction; a god-head, however shabby,

needs believers to maintain his credibility. Their obedience ruled him.... They loved Zero for his air of authority but only their submission created that. By himself, he would have been nothing” (99-100).

Under Zero’s domination in the female harem Evelyn undergoes “construction” as Eve. He is symbolically separated from his true self as women have been through the centuries. By the end of the chapter he finds he has “become almost the thing I was” (107). In other words, he is changing mentally and emotionally into the female that his appearance tells him he is. Zero’s domination is obviously effective as Eve defines herself as a “thing”. However, this statement may represent a remnant of his male psyche, not yet fully integrated. It is an echo of Evelyn’s attitude towards “some girl or other.... A girl whose name I don’t remember” (5-6), the “thing” of construction of Chapter One, and also “Hollywood woman”, Tristessa. Eve’s statement is reminiscent of Evelyn’s former attitude towards women.

Zero is one of Evelyn’s self-representations which Jung calls the ego and is the centre of the conscious self (Jung Alchemy 41). Raff writes that the ego as an experience “feels absolutely unique and complete unto itself” and the psyche “includes the conscious mind (with the ego at its center) and the unconscious” (15, 17). However, aside from a conscious manifestation, Zero is also representative of the unconscious (archetype) of which Evelyn has no knowledge and which he has to learn about. When Evelyn meets Zero, just as he is not yet fully integrated, the reader equally has not reached full understanding. We, therefore, do not realise that Zero is an unconscious projection or *shadow*, the unpleasant, immoral aspect of Eve/Evelyn’s self, the negative side of the personality, which is repressed or denied (Jackson 116). In reality, the character Zero is Evelyn’s means of experiencing the necessary process for individuation to occur through confrontation and “realisation of the shadow” which Jung writes “has far more the meaning of a suffering and a passion that implicates the whole man” (Jung Psyche 139-40). The experience of recognising the *shadow* is traumatic because, according to Jung, in becoming aware of the *shadow* the ego-personality is tested and in Evelyn/Eve’s case the “ego-personality” meets with “considerable resistance”. Evelyn cannot recognise the resistances associated with the projection of the *shadow*, but he experiences the pain, cruelty and humiliation expressed by his unintegrated personality, as the *shadow* Zero, really the former Evelyn, is projected onto Eve, who is, of course, Evelyn as woman.⁶⁵ Evelyn, therefore, suffers physically, mentally and emotionally before he fully confronts and becomes aware of the part of his personality in the form of Zero and also Tristessa who, as well as being his *shadow*, is also the archetype of the

anima and the *mana* or “wise old-man”. Later, in Chapters Nine and Ten Evelyn/Eve becomes aware of yet another archetype, that of the *puer aeternus*, represented in the boy Colonel.⁶⁶

Zero, therefore, demonstrates Evelyn’s resistances as he persists in the cruelty and subjugation of his women and in his pursuit of Tristessa. Prior to this, as his activities testify, Evelyn is “a man without a shadow,” which according to Jung is “the commonest human type, one who imagines he actually is only what he cares to know about himself” (Jung *Psyche* 140). In other words, at this stage Evelyn is naturally ignorant of his archetype.

Carter explains how Zero also “was like a man who could not cast a shadow, and that was because Tristessa had sucked his shadow clean away” (104 *NE*). In other words Zero, as Evelyn’s *shadow*, is a man who cannot cast a shadow because he exists only as he imagines himself to be. This is also true of Evelyn, who is besotted with the constructed image of Tristessa as woman and only accepts woman in the constructed sense. Tristessa is portrayed as the archetypal goddess for whom, like the priests of Cybele, Evelyn and Zero have both been symbolically castrated. Zero thinks Tristessa has spiritually made him sterile. By using various cabbalistic devices she has “magicked” away “his reproductive capacity via the medium of the cinema screen” (104 *NE*). Only her death, as far as he is concerned, will restore his procreativity (101-3). Evelyn, too, has been influenced by Tristessa’s portrayal of women on the screen, and he too has his shadow “magicked” away by the unknown girl in the cinema at the opening of the book. The unnamed girl in the theatre “sucks” Evelyn’s *shadow* away as proxy for Tristessa upon the screen, and “Mother” too “sucked” his *shadow* away during castration. Zero’s loss or “castration” is repeated when woman, in the form of the goddess – “Mother,” (in her androgynous condition) – removes Evelyn’s procreativity through castration. Interestingly, Leilah has also removed Evelyn’s procreativity by aborting his child. However, ironically this was something Evelyn, in his unindividuated state of accepting “only what he cares to know about himself” coerced her to do. Zero’s is the visible projection of Evelyn’s rage at his castration, hence Zero’s own anger is directed towards the persona who represents the mask of the male constructed woman, Tristessa. The growing female personality of Eve understands that destruction of the female Tristessa is a threat to the state of woman; however, due to the fact of Tristessa’s ‘constructed’ female nature, it is even more of a threat to the ‘construction’ of womanhood. Evelyn/Eve’s projection of *shadow* in the form of Zero in Carter’s fiction is part of the process of Evelyn’s individuation, that is, the metaphorical demolition of women’s ‘construction’. Tristessa on the cinema screen has bewitched Evelyn with the constructed

mystery and secrecy of femininity and in his bewitchment he has lost himself, not only at the moment of orgasm, but also, because, through her masked allure she has spiritually/psychologically raped him, in the cinema, an act repeated later by “Mother”. Carter writes that Zero and “his paranoia took this shadow for its focus” (98), and this could also be said of Evelyn.

Zero as *shadow* is, therefore, a projection of Evelyn’s unconscious and a demonstration of the separation (*separatio*) of self which can occur through lack of self-awareness of the “inferior” or *shadow* of the personality. Zero is a challenge to Eve/Evelyn. Unless Eve can recognise in the character of Zero the shortcomings she had when she was Evelyn, she will never undergo renewal and rebirth. The natural resistance to the revelation of her *shadow* becomes apparent as Eve flees from “Mother’s” lair and mentions her “notional unfemininity, which still remained significant” (84), which indicates she is resisting the recognition of Evelyn’s *anima*, or herself as woman in the literal sense. As Eve evolves more fully into woman, and Evelyn comes to understand his *anima*, he/she consciously and simultaneously recognises the dark aspect of Evelyn’s personality being present and real in Zero and in this recognition he/she makes progress towards wholeness through self-knowledge.

The threat of destruction of Tristessa by Zero, the *shadow* archetype, has been foreshadowed by Evelyn when in Chapter One he receives a photograph that reveals a glimpse of the ‘real’ Tristessa or the *anima* in himself. Tristessa is Evelyn’s *anima* and representative of the *anima* of man. Evelyn consciously recognises the lack of mask projected in the photograph as a revelation of Tristessa’s real gender which is male. His unconscious is disturbed and puts up resistance which manifests in shock and bewilderment: “This photograph marked the beginning of my disillusion with Tristessa” (7). Zero’s hatred of Tristessa is also part of Evelyn’s unconscious resistance to his *anima*. The eventual deaths of Evelyn’s former *shadows*, Zero and Tristessa, metaphorically restores Eve’s procreativity and it is implied that she goes on to give birth to new woman or new Eve.

Zero Made Whole.

Zero in his mastery is fixated on occupying what is considered a negative space; as a character, therefore, he symbolises inversion. In TSW Carter calls the figure zero “the sign for

nothing” which lies between a woman’s legs and which only becomes “something” when the male principle fills it: “The male is positive, an exclamation mark. Woman is negative” (4). Even though he is male, and therefore supposedly positive, according to Carter’s analysis, this fixation negates him, as he cannot be positive without the constant ‘fix’ of occupying the negative space. Thus, he is vulnerable. The male feels the need to fill, possess or occupy the place that men long for and fear, which Carter calls the “conduit to the sacred, mystical place of the womb” (108). He has to make the woman positive by “possessing” or occupying her area of negativity. If this is taken into consideration, women need to have this negative space occupied to create their own sense of identity, which is characterised in the behaviour of Zero’s wives; but it also means that Zero, in his need, is “nothing” or negative. In possessing his women, Zero, participates in experiencing the void, the nothing, as in the moment of orgasm, or “the little death”, the “nirvana of non-being”. At this moment he ceases to exist and “dies”, so he fulfils his own destiny. His women are symbolic of the submissive acquiescence constructed around the idea of the female negative. They need to be possessed, “mastered”, and “taken” to feel they exist: “They were case histories rather than women” which refers to the affect of historicity on women’s construction. Carter sums up her meaning when she writes: “She is most immediately and dramatically a woman when she lies beneath a man, and her submission is the apex of his malehood” (7).

If Zero is made whole by the phallus, then this conversely creates within the women a source of power. Because Zero needs fulfilment through women and women need Zero to gain power, women become positive and in control. The possessing of Zero and the possessiveness induced by Zero’s need/negation in the women causes a “positive charge”. “She” is no longer negative. “Her” zero, between her legs is now “something”, through her ability to attract, possess and hold, however fleetingly, and this pathway to “Nirvana” or the sacred womb, is the source of her power. However, it is a power the male must “master”, hence the repression through domination. Zero is unconsciously bound by the need to return to the womb, the only access being through negativity, which he hopes his phallic positivity will conquer, but it never does.

Zero, at this stage serves the purpose of preparing the way for the new order which Eve will bring about. His preparation includes the psychological development of Eve into a new person as he inflicts upon her all that she, as Evelyn, inflicted upon women: “This crucial lack of self [when raped by Zero].... Forced me to know myself as a former violator at the moment of my own violation” (101-2). This is part of Evelyn’s individuation process and, as Eve, she is “nothing before the creation”, or before the experience of full individuation in the Jungian

sense.⁶⁷ She also has to experience her ‘void’ being filled by Zero and witnesses the effect it has on him, where he becomes “something” because he is able to fill that void. In turn, she has to experience becoming “something” as she provides him with the means.

The repression of the *anima* is expressed in the character of Zero and it is not until Evelyn/Eve becomes fully aware of the feminine within the male, that he/she, can truly evolve as a fully individuated person. Evelyn/Eve is becoming more aware or conscious of his/her *shadow*, Zero, which in turn creates an awareness of the feminine aspect of Evelyn’s consciousness, the *anima*, which he has ignored and/or repressed. Not only is Evelyn becoming aware of Zero as his *shadow*, he is also recognising the involvement of his own ego as he progresses through self-development and as a result he is struggling with “considerable resistance”, as described by Jung. Carter places this resistance within Zero’s harem as Evelyn/ Eve comes to terms with what it is like to be a woman and be under the mastery of Zero: “A few short months before” she had been “just as much of a man as Zero. More of a man, in fact.... Three months as a wife of Zero.... Was as savage an apprenticeship in womanhood as could have been devised for me” (107). Zero’s treatment of his women is a demonstration of negativity and annihilation and in Chapter Eight when Carter writes: “I am Zero” he said ... after he had been eyeing the bust of Nietzsche one night for some hours. “The lowest point; vanishing point; nullity” (102),⁶⁸ she acknowledges that Zero in his negativity is a manifestation of Friedrich Nietzsche’s theory of active nihilism.⁶⁹ Zero is therefore “nihil” or the “nothing” and is symbolic of nihilism which surrounds the lives of women, the violent active form symbolised in their “master’s” treatment of them and the passive weary nihilism, a manifestation of the “decline and recession of the power of spirit” that has developed from pessimism and is a sign of weakness (Nietzsche Power 17-18,37).

Zero and Nietzsche.

The atmosphere of degradation and violence that surrounds Zero’s wives and Eve can be seen to relate to “active nihilism” which includes a manifestation of an extreme form of increased power of the spirit that can, when it reaches its maximum of relative strength, exhibit a violent form of destruction.⁷⁰ Carter introduces Nietzsche as she describes Zero listening to Wagner before the plaster bust of Nietzsche which stands on his desk (86, 90 NE). Nietzsche

was a follower of Wagner and wrote about the power of his music and how it related to the unconscious and fantasy. Carter, therefore, infers that Zero and Evelyn are characterisations of the unconscious and fantasy, the *shadow* and the ego, the fantasy of illusion of power possessed by men and Carter's creativity.

Nietzsche writes "either abolish your reverences or – yourselves!" The latter would be nihilism but would not the former also be – nihilism? – This is *our* question.⁷¹ Walter Kaufman claims that Nietzsche mentions two forms of nihilism and Nietzsche is not a nihilist in either sense (Science 287) and Nietzsche writes, "nihilism is ambiguous".⁷² It would appear that neither is Carter a nihilist. She is against nihilism as she breaks boundaries of language and rules of the literary canon with the purpose of encouraging liberation and free thought; however, to threaten values by transgressing boundaries can also be regarded as nihilism, which demonstrates the ambiguity surrounding nihilism. With that in mind, Nietzsche may be seen as a nihilist in his views on women which are far from complimentary. Nietzsche writes: "Pregnancy had made women kinder, more patient, more timid, more pleased to submit" (Science 126). "Young women try hard to appear superficial and thoughtless. The most refined simulate a kind of impertinence.... In sum, one cannot be too kind about women" (Science 287). Nietzsche's comments could be taken as referring to the role-playing, acting or 'wearing the mask' women are reputed to do, as Justine in her "innocence" does. Juliette, in her aggression also role-plays because, despite her independent stance, she is still subservient to the status quo. Kaufman writes that Nietzsche's reflections on women "generally have little merit and originality.... They are on the whole strikingly inferior to the rest of his work" (Science, 24).

Carter's mention of Zero idolising Nietzsche in NE is also significant as Thus Spoke Zarathustra (1883-1892) was considered by Jung to be a manifestation of Nietzsche's unconscious. In Jung's opinion Nietzsche "fearlessly and unsuspectingly let his No.2 [his unconscious] upon the world that knew and understood nothing of such things...."⁷³ "When the ego identifies with the greater inner presence to that degree the result is a "puffed-up ego and a deflated self."⁷⁴ This latter description explains Zero's connection to Nietzsche and also indicates over-identification with the ego, which is manifested in the archetype Zero, as part of Evelyn's unconscious. Zero as *shadow* and also as Evelyn's ego up until now has dominated Evelyn's life in a "mastery" struggle, where he has succumbed to the "power instinct and identified the ego with the self outright" (Jung Psyche 159). Evelyn's experiences help to break down that struggle and enable his "mastered" ego to assimilate the "unconscious components made conscious",

hence Zero's role as character in Carter's fiction. Once Evelyn's ego complex has proved strong enough to assimilate the "irruptions of unconscious contents into the conscious" (Jung 158-9) there will be an alteration of the ego and the unconscious contents, and transformation will take place. Carter is therefore taking her character Evelyn through the process of acquiring the "new totality figure" called "the *self*" (Jung 159) or individuation, by deliberately using the symbols, phases and process of alchemy.

Nietzsche's unconscious is 'fearless and let loose upon the world', as is Zero's in his world, and Carter uses the simile in her characterisation of Zero. She mentions in The Sadeian Woman that the female libertines, as Zarathustra recommended, never forget their whips when visiting men (112). In Thus Spake Zarathustra (1883-86), Nietzsche mentions use of the whip when dealing with women: "Give me your truth, woman!" And thus spoke the little old woman: "/ are you visiting a woman? Do not forget your whip!" (276). The symbol of the bullwhip has sexual connotations as it can be seen as a phallic symbol and Carter draws attention to this also in NE: "He hit her with the handle of the whip" and "he hung his whip from a nail" (90); "I did not like the way he flagellated me with the unique lash of his regard" (90). "He would savage the offender unmercifully with his bullwhip" (96); "Laying about him with a giant bullwhip" (89). The monks in Sade's St. Mary-in-the-Wood also use a whip to punish their captive women for disordered hair and pregnancy (43 TSW). And Carter comments that the sexual function of the women in the monastery "is a thorough negation of their existence as human beings" (43), which is a theme she extends into her description of Zero's women in New Eve. When Eve tries to escape her union with Tristessa, Zero forestalls her with the whip and the lash coils around her ankle [like a snake]. This is a metaphor for Justine's (sacred woman's) escape to protect her innocence and remain pure, but being forestalled by the dominant ego of 'man' (the whip), she is reminded of the place she occupies in history (negation) due to the Fall from Grace in the Garden of Eden. Evelyn too has indulged in behaviour such as Zero's when he uses his belt to beat Leilah (28 NE): "She seemed to be a born victim and ... she submitted to the beatings and the degradations with a curious ironic laugh", which recalls Carter's observation that "there is no mysterious virtue in Justine's suffering.... she is a gratuitous victim" (39 TSW) as the women of Zero's harem are gratuitous victims.

Zero uses, abuses and negates the women around him as Nietzsche does in his writings. Zero, therefore, is nihilistic and his nullity is a negation of being, not only of himself but of the women he possessed, possession being part of nihilism. Zero also symbolises the nihilism

surrounding the lives of subjugated women; he epitomises the withdrawal of personal values that enables such behaviour to establish itself on the part of men and women. There is more than one kind of nihilism. It is not only “the process of devaluing the highest values, nor simply the *withdrawal* of these values. The very positing of these values in the world is already nihilism.... Nihilism is achieved in the withdrawal of values, in the aggressive removal of values” (Martin Heidegger, 44).

Carter’s vision is similar to Heidegger’s as she portrays the aggressive removal of values in the nihilism associated with the revolutionary state in New York, and also in the treatment of women by the libertine characters such as Evelyn, “Mother” and Zero. Her analysis of Sade’s work also portrays the nihilistic world he experienced as part of the French Revolution, to which he contributed with his own practice of nihilism. Carter describes Sade as “the very type of aristocrat who provoked the vengeance of the revolutionaries” (30 TSW). Carter sees and portrays the world beyond the nihilistic world of predetermined ideology and therefore causes a paradigm shift which accesses a new world. In the characterisation of Zero, she demonstrates the denying and negation of beings which is inherent in nihilism. However, Zero, on the other side of nihilism, also demonstrates the breaking down of boundaries and laws, so he “abolishes his reverences”, but in doing so he also abolishes himself and his women.

Zero, the man of nothing, or the man of the void, is as insubstantial and as superficial as his name implies. Carter characterises him as a bully who boosts his own failing ego through the ill-treatment of women. Charles Seife writes that because the figure Zero denotes nothing, it is linked with a primal fear of void and chaos.⁷⁵ David K. Danow relates to Jung’s comment that the archetype’s essential being is unconscious to us and it is always there as the purest raw material from which art is made. The archetype’s essential being is “a formative principle of instinctual power.”⁷⁶ Carter takes the essential being of the *shadow* archetype and uses its instinctual power, in the form of her literary art to create the character of Zero, “the form devoid of content”.⁷⁷ Zero’s characterisation manifests the instinctual *shadow* of Evelyn, as a metaphor for the *shadow* of man, an archetype Evelyn and man have to confront and recognise to reach full individuation. In the recognition of the *shadow* archetype, by the reader through the character Evelyn/Eve, Carter’s literary art contributes towards creative change by drawing attention to the power of the essential being which is unconscious to us.

The character of Zero therefore serves two roles. In NE, through his inadequacy with women, Zero could be seen to be as negative as women are perceived to be. However, in the

alchemical sense Zero takes on the symbolism of being the representative of the “sign for nothing” before the creation of “something”. He represents the “darkness, emptiness and disorder” of primeval chaos, “the natural state of the cosmos” (Seife 19-20) that occurs before the commencement of change. In this sense Eve is still going through the initial process of alchemy already mentioned in the first four chapters of New Eve. The processes of alchemy overlap and reoccur throughout the text in varying degrees depending on the state of Evelyn’s development.⁷⁸

In his narcissistic world Zero is the ultimate *shadow* of man, the coalescent cause of women’s subjugation. He is extreme, coarse, cruel and licentious, a characterisation of Sade’s libertines and an expression of Sade’s mind through the eyes, or pen, of Carter. He is an exaggerated figure but his characteristics are recognisable. Zero is not only the *shadow* of man but he is also the psychic former life of Evelyn. He is a sinister and diabolical manifestation of Evelyn’s ‘inferior’, the *shadow*. Zero also represents Sade’s *shadow* and the *shadow* of male-based ideology that has controlled women over the centuries. His is the misogynistic expression of all that has gone before. However, Evelyn as a character is made to identify with his “brutal *puer* shadow ... in terms of metamorphosis and realist acting out of the shadow impulses ... [and this] proves to be life-enhancing.” (Walker 360). He also corresponds to Jung’s description of the archetypal *trickster* in his “senseless orgies of destruction and self-imposed sufferings with the same gradual development into a saviour and his simultaneous humanization” (Jung Archetypes 16). By the time this chapter is over Evelyn as Eve is starting to integrate with the ‘she’ of his personality. When this finally occurs, fully and completely at the end of the fiction, she is a new ‘person’ in the realisation of self-fulfilment through individuation.⁷⁹

Chapters Five, Six, Seven and Eight of NE have described Evelyn’s transference through the process of change demonstrated by imagery and the various colours associated with the stages of alchemy that the protagonist happens to be going through. Correspondingly each chapter gradually begins to leave realism behind and enter the realm of magical realism and surrealism where the reader is accosted with unreal images and events such as the underground world of Beulah, the fantastic Mother Goddess and the misogynist unrealistic world of Zero. Evelyn/Eve has undergone profound metamorphosis physically and psychologically throughout these processes as part of his growth to being reborn in the alchemical sense. However, the process has to be completed fully and therefore he has to undergo further changes and rearrangement of his psychic processes as demonstrated in the phases of alchemy over the next four chapters.

Evelyn/Eve's experience of being metaphorically dismembered, separated, sublimated and refined is a process which, in the manner of *multiplatio* evident throughout the phases of the "Great Work" of alchemy, will be repeated still further as part of "resolidification" of the new entity, found in the rebirthing process found in the final chapters.

Chapter Three

Towards the Final Union.

The last four chapters of New Eve are laden with images that correspond with the mystery, unreality and surrealistic aspect of the most important stages of the alchemical process where final refinement and rebirth take place. Chapter Nine or *separation*, separation or division, is under the zodiac sign of Scorpio and Chapter Ten or *fermentatio* which means fermentation, is under Capricorn. Both are included under the element of Air. The individuation of Eve is still working towards the second *coniunctio* which takes place within Chapter Nine. The third and final *coniunctio* takes place within Chapters Eleven and Twelve which are under the element of water. In Chapter's Eleven, *multiplicatio* or multiplication and Twelve, *projectio*, the scattering of the lapis on the base metals in the form of dust, represent the two most important phases in the process of alchemy. Here the self of Eve within Evelyn progresses to the degree where it takes on a life of its own within the psyche and begins to function in its own right (Raff 85). Carter also emphasises in Chapters Nine and Ten the importance of Tristessa as archetype and the archetype of the *puer aeternus*, the man who never individuates represented in the character of the Boy Colonel.⁸⁰

In the last four chapters the “new” body or the new form of being is “resurrected” into new life. Eve is still undergoing changes throughout these chapters but the last two are the most symbolic and surrealistic as she enters her final transmutation into a new being where she becomes new woman from whom all change will originate. Here Eve’s personality or character, her essence, is resolidified, in alchemical terms, in the form of “new” Eve or “new” woman. Part of this resolidification occurs through Eve’s union with Tristessa which, with the use of alchemy as an allegory, is found in the moment of the second *coniunctio*, before Tristessa’s death. This is significant because it means the ego is experiencing a profound transformation and is realizing itself as part of the manifest self. As Tristessa and Eve physically unite the psychical union of Eve/Evelyn is occurring. Here everything that has been accomplished at the first level of the process of alchemy “comes to fruition in a deep inner revolution that binds together the

unconscious and the ego in indissoluble union” (Raff 85). According to Roob this is “the conjunction of the male and female principle in the marriage of heaven and earth, of fiery spirit and watery matter (*materia* from the *Latin mater*, mother). The indestructible product of this cosmic sex act is the *lapis*, the “red son of the Sun”(Roob 25).

The House of Glass

In Chapter Nine, under the auspices of *ceratio*, Tristessa and Eve are metaphorically “fixed in a waxy state”, or the two psyches are joined together in their union. Here Eve/Evelyn confronts her *anima* in Tristessa and accepts it, symbolically carried out in their literal physical union when the symbolism registers the *separatio*. *Ceratio* is symbolised by the waxy image of Tristessa within a glass casket, along with various other wax images of Hollywood stars all within Tristessa’s fragile glass house. Once again Carter employs the image of the labyrinth as described by Nietzsche and Jung. She describes Tristessa’s house in a surreal scenario of a whirling glass house built like a tower reminiscent of the spiral, a “spinning, transparent labyrinth” composed of “circular galleries” (116 NE). Carter has already mentioned earlier in Chapter Six “The deepest eye of the spiral drew me, beyond fear, beyond my own unwillingness” (57). The spiral has an important alchemical symbolism and is “an open and flowing line, [which] suggests extension, evolution and continuity.... The uncoiling spiral is phallic and male.”⁸¹ It is also a symbol of the dominance of the phallus in patriarchy and history. Carter mentions “the spiral staircase that was the core of the house rearing up towards the sky like the central stem of a plant” (114), and “serpentine room” (113) and the “spinning, transparent labyrinth” (116). Also Wise Children mentions “a spiral staircase ... in a room with half the wall a window” (144).

The imagery within Chapter Nine is of glass, with the description of the alchemical alembics the “grand transparencies ... swollen tear shaped forms of solid glass”(111); “tubs and cauldrons” (111); “liquid glass” (112); “glass menhirs” (112). When Eve enters Tristessa’s property with Zero and his harem, the first thing she notices are the tear-shaped glass forms scattered around “the margins of the deep-black reach of desert locked water”(111). The water is an allegory of the distilling purifying liquid in the glass retorts used by the alchemist in heating liquids for purification, which Eve is still undergoing. Jung refers to a large body of water such as

the sea as a symbol of the collective unconscious “because unfathomed depths lie concealed beneath its reflecting surface,” while blackness indicates *nigredo*. The symbolism indicates that Eve/Evelyn’s unconscious is being accessed in this chapter (Jung Alchemy 48).⁸² Evelyn remarks about Tristessa: “While Zero ingeniously tortured you in your gallery of glass, you must have been in absolute complicity with him.... You had turned yourself into an object as lucid as the objects you made from glass; and this object was, itself, an idea” (129). Evelyn, in Chapter Nine, also describes Tristessa’s glass casket or coffin as the “glass bed” which becomes the altar before which they are married (135). The glass bed is an allusion to the glass container or retort used in the process of alchemy, as described by D. Stolcius von Stolcenberg, in which the two sexes lie side by side and have not yet progressed to become one, which is the state Eve and Tristessa are in until their union: “Sol and Luna (still) lie side by side as “two different things” in the glass coffin of the retort.... After putrefaction they will be resurrected as “one thing from two” (rebis).⁸³ This also refers to the second *coniunctio*. Eve and Tristessa’s union is therefore indicated to be part of the spiritual application of alchemy metaphorically demonstrated by the exoteric process.

The allegorical connection to alchemy in Tristessa’s house is further reinforced by the description of a “curious technology ... a portable furnace in which the fire had been put out for the night” (111). The scene is a surrealistic reoccurrence of Baroslav’s alchemical laboratory (13) in which mention is made of the hermaphrodite or ‘rebis’, the being made one from two, which is Eve since her sex-change and is a forewarning of what is about to happen between Eve and Tristessa.

Eve realises when she meets Tristessa, that she is on the verge of something momentous in her life: “It was like finding myself on the brink of an abyss ... the abyss on which you opened was that of my self, Tristessa” (110). This which refers to Eve/Evelyn’s realisation of the *anima* and *puer*, occurs within the second *coniunctio* during which the “manifest self” comes about through the movement from the mental to the bodily union. The “manifest self” now regulates the harmonious balance of the ‘opposites’ (Raff 133).⁸⁴ It is fully emerged and is established in the psyche as a permanent content and state of being (131). Eve’s relationship with Tristessa is going to be a final step towards the growth of wholeness of self as woman, and lead into the phase of a “new” order and a “new person”. It is through Eve and Tristessa’s union that the “squaring of the circle” comes about which indicates a stage on the way to the unconscious. It is a point of transit leading to a goal lying as yet unformulated beyond it (Roob 15).⁸⁵

Jung also depicts an etching from Maier which demonstrates the squaring of the circle to make the two sexes one whole.⁸⁶ With the union of Tristessa and Eve the hermaphrodite being or rebis comes into existence in the exoteric alchemical sense. The function of alchemy in New Eve can be seen to be an allegory of making the two sexes one and this is symbolised in Eve and Tristessa's union, which comes under the second *coniunctio*, which commences early in Chapter Nine and continues until their final union later in the chapter.

The Wholeness of Double-Gender

Double-gender is symbolised by the hermaphrodite in alchemy which Tristessa represents with her transexuality and Eve with her sex-change. Double-gender in this instance signifies the completeness of the manifest self.⁸⁷ Carter refers to the completeness involving both: "Masculine and Feminine are correlatives which involve one another.... the quality and its negation are locked in necessity" (149 (NE)). Evelyn, in Chapter One in his unindividuated state lacks the ability to recognise or express the repressed feminine [*anima*] in himself and the recognition of woman in Tristessa, at this stage, is not the projection of his *anima* but is the expression of his male ego willing the construction of woman to suit man; Tristessa is in fact male. One could say that in thinking of Tristessa as the "perfect" woman, Evelyn's psyche or unconscious has a distorted perception of woman, as the "perfection" of Tristessa is unrealistic and a male fantasy. Evelyn, as man, is conditioned by the male construct of woman as designated by Hollywood and is regarding woman from "outside" himself [ego] rather than from "within" [*anima*].

In Chapter Nine Zero tosses a stone and shatters one of the glass transparencies in Tristessa's glass house which shows his disdain for the mystical and also his resistance of any change in ideology. His wives follow his example and shatter the rest of the vessels and reveal they are beyond change, as he is, and are entrenched in their obedience and subservience to him. The "stone" is part of the "magical" and represents the change that "woman" is undergoing. It is also a symbol for the *prima materia*, and is not to be confused with the "philosopher's stone". The first stone (symbolically the one that Zero tosses) triggers off the transmutation of the substances that will undergo change. In the second stage of alchemy, Chapters Nine to ten, the two principles of the *materia* reappear in a new form, in this case Tristessa and Eve and from their union comes perfection or "the philosopher's stone" ... [the new refined reborn substance]

the key to enlightenment” (Tressider 171). Later, Leilah too skims pebbles across the sea and the “stone” or pebble in this case is indicative of the final transmutation of Eve.

In Tristessa’s glass house the symbols of alchemy, mixed with magical realism are an important aspect in the psychological manipulation of the reader towards self-knowledge and enlightenment. Magical realism is part fantasy and close to sexual instincts, as part of thought remains walled off from the fantasy and therefore is connected more closely and longer with sexual instincts than with others (Jackson 46). Carter combines images that are surreal and magical as Evelyn finds Tristessa’s house made of “heaped glass hoops.... Ascending sequences of circular elevations.... The whole house shuddered and creaked...it began to revolve.... A spinning, transparent labyrinth.... The spiral staircase that was the core of the house rearing up towards the sky like the central stem of a plant.... Stars burning and horizon wheeling.... A bier of glass bearing a glass coffin” (110-16). Carter’s use of magical realism becomes psychologically more effective for the reader as she demonstrates fantasy and sexual instincts moving closer together and blending increasingly in Chapter Nine and in the following chapters.

Carter also refers to the alchemical symbol of the unicorn when Eve describes Tristessa as “the fabulous beast, magnificent, immaculate, composed of light. The unicorn in a glass wood, beside a transforming lake” (143), which has alchemical imagery and psychological symbolism, and says that Tristessa approaches Eve as warily as “the unicorn in the tapestry at Musee de Cluny edges towards the virgin” (146). The unicorn in myth and tradition represents the masculine world of consciousness and in alchemy it is a symbol of the feminine because of its white colour. Carter’s mention of the unicorn therefore suggests that the opposites, male and female, are moving closer together in the form of Tristessa and Evelyn/Eve as the feminine represented in the unicorn also corresponds to the masculine within it, as do Tristessa and Evelyn (Raff 107). Such a symbolic image is conjured up in Carter’s description of Tristessa. She/he represents the masculine world of consciousness when he realises his male sexuality, and the coming together of Tristessa and Eve recognises the feminine. The image of the tail-swallowing snake as an allegory of Tristessa’s and Eve’s union is brought to mind once again, and Eve’s own wedding ring thrown at her by Zero is a symbol of the eternal circle: “Our interpenetrating, undifferentiated sex, we had made the great Platonic hermaphrodite together, the whole and perfect being to which he, [as Tristessa] with an absurd and touching heroism, had, in his own single self, aspired; we brought into being the being who stops time in the self-created eternity of lovers”(148).

The image of the continuous circle is also described by David K. Danow who writes that magical realism at one end and grotesque realism at the other form a “continuum in which two poles are in flux, may even curl about each other (like our tail-eating serpent [uroborus],) so that at times they meet and overlap” (Danow 137-8). The circle represents the joining of opposites, associated with the process of alchemy, forming a continuum demonstrated in the opposites of high/low/back/front, found in carnival, which is expressed by the carnivalesque and magical realism. It is also symbolised by the alchemical / mythical uroborus, the dragon or serpent that devours itself head first, and which born again in alchemy, conjures up the image of the basic mandala of alchemy.⁸⁸ Tristessa, as a transvestite, symbolises the snake or tail-eating serpent when he, in his masquerade as female, conceals his genitals in his anus (141), and Leilah refers to this and describes him as “the uroborus, the perfect circle, the vicious circle, the dead end” (173). Jung writes: “the idea of transformation and renewal by means of a serpent is a well-substantiated archetype.”⁸⁹ Tristessa, in this case is symbolic of Evelyn’s transformation into woman, or his transformation into a fully individuated personality.

Bakhtin remarks that carnival in its destruction of the old world and offering of the new causes “opposite faces and upset proportions,” an example being when men are transvested and women vice versa (410-11). In *TSW* Carter has already drawn attention to the carnivalesque role reversal when she mentions Sade’s character Noircueil, who befriends Juliette in *The History of Juliette (L’Histoire de Juliette)* 1797, indulges in “a curious fancy” (98).

He wished “to dress as a woman and marry a man; at noon, wearing a male dress, I wish to marry a female role homosexual dressed as my bride ... I wish furthermore, to have a woman do the same as I do, and what other woman but you, Juliette, could take part in this game? You dressed as a woman, must marry a woman dressed as a man at the same ceremony where I, dressed as woman become the wife of a man....” (98). “If sexual relations are implicitly political in Sade, the sexual act, among equals, is one of mutual if sequential dominance. Now the woman, now the man, penetrates and is penetrated in turn; gender itself can become interchangeable.... The homosexual de Bressac told Justine how much he enjoyed becoming a woman for the purposes of sex” (112).

Carter takes this confusing scenario and transfers it to Tristessa’s house. Here Eve, still psychically male, is forced to dress as male and marry Tristessa, who is really a male dressed as a

woman, and in this instance as a bride. Eve says: “an endless sequence of reflections showed me [as]... a double drag ... I had become my old self again in the invented world of mirrors.... Under the mask of maleness I wore another mask of femaleness.... I was a boy disguised as a girl and now disguised as a boy again” (132). Amidst the Bacchanalia created by Zero and his women, Sade’s double-gendered marriage is evident when Evelyn as female marries the male Tristessa. Eve, as woman, experiences love for the male Tristessa, as she did when she was Evelyn and saw Tristessa on the screen as female. Zero dresses Eve in an evening suit complete with white tie, top hat and tails, reminiscent of the era of Hollywood films of which Tristessa was a star. (This image also brings to mind Greta Garbo who dressed in this manner in films, and whose image was androgynous).⁹⁰

As if to reinforce the meaning of what is happening, in this part of the text Carter increases the amount of symbolism referring to the sun, moon and stars. According to Roob the sun represents divine fire and love.⁹¹ Jung credits the sun as symbol of life and wholeness of man (Jung *Alchemy* 82.) Eve and Tristessa’s union takes place within the male symbolism of the risen sun: “I saw a brightening of the sky that hinted the sun was about to rise.... The sun broke free of the horizon and speared the room through with a single shaft of brilliance” (137). The colour imagery in the latter part of Chapter Nine is of *albedo* with just a hint of yellowing or *citrinatus* as the phase progresses: “soft, pale tresses in the sand, ... white as snow – only the roots were yellowish, as if tarnished” (155), an image which is similar to the colour of the bird in Chapter Three: “as white as snow – only, the pin-feathers were yellowish, as if tarnished” (44). Here, too, is the influence of the colours of alchemy in the images of the blood of Eve (138) and Tristessa (139) and also in the description of “strawberry nipples”, “yellow hair”, and “wax roses” (142).

Tristessa and Eve watch the whirling structure of the glass house begin to disintegrate, and with it the disappearance of the archetype of Zero and his female supporters. Zero is sucked into the swimming pool (or unconscious) and disappears. With that, and the acceptance of Tristessa as male, Eve has passed two important tests on her/his way to individuation. Zero, the misogynist, amoral shadow of Evelyn has been recognised and accepted for what he is, the “inferior” shadow. The female ideal that Evelyn had formerly adored in Tristessa has also gone. The female part of Evelyn, Tristessa, his alter ego, has turned out to be his *anima*, his unaccepted female self which has been repressed within Evelyn’s male psyche: “Tristessa is a lost soul who lodges in me; she’s lived in me so long I can’t remember a time she wasn’t there, she came and

took possession of my mirror one day when I was looking at myself. She invaded the mirror like an army with banners; she entered me through my eyes" (150).

Eve says of her and Tristessa: "Here we were at the beginning or the end of the world and I, in my sumptuous flesh, was in myself the fruit of the tree of knowledge" (146), a statement which could refer to the constructed meaning of woman. These startling changes that occur in Carter's character, Evelyn as Eve, show that he/she is starting to accept his *anima* and he is well on the way to being made whole and psychologically individuated. Eve's seduction of herself is complete as she says: "I saw myself. I delighted me" (146). She is narcissistic as women are who have been educated to judge themselves by what they see in the mirror. In this respect she could be said to be looking at herself from an objective male construction, however, conversely, she could also have finally accepted her own image as woman. In this instance she looks at herself with pleasure because she realises she is "new woman", a "man-made masterpiece of skin and bone made by knowledge," in other words she is the "fruit of the tree of knowledge" (146) as 'new Eve and new woman.' This development of Eve's psyche is symbolised in the relationship between Eve and Tristessa and when they mate as man and woman – as themselves. Their union at this time signifies the second *coniunctio* where "the self progresses to such a degree that it takes on a life and reality of its own within the psyche." At the second level all that has gone before in the work comes to fruition and the unconscious and ego are bound in an indissoluble union (Raff 85).

Eve has frequent intercourse with Tristessa, and starts to experience her body and psyche as woman and become more entrenched in her role. Eve says during their union:

He and I, she and he, are the sole oasis in this desert. Flesh is a function of enchantment. It uncreates the world.... Our interpenetrating, undifferentiated sex, we had made the great Platonic hermaphrodite together, the whole and perfect being to which he...in his own single self had aspired; we bought into being the being who stops time in the self-created eternity of lovers....Neither as man nor woman had I understood before the unique consolation of the flesh. (148-150 NE).

During the union the imagery of alchemy increases in the text and Carter describes the beams of the setting sun as "alchemical gold" (150) and there are "So many stars" and "the stars ... flashed over our bewildered heads" (153).⁹² Also the symbol of the feminine is depicted in "enough

moonlight to let a regiment of alchemists perform the ritual of dissolution of the contents of the crucible, which ... can only be taken in polarised light ... light reflected from a mirror, or ... moonlight....” During this passage of union Carter also prefigures what is going to happen to Eve as she individuates even more fully: “As the moon went down, the stars came out. My eyes filled with mirages of lakes and our little boat sailed over this sea of infertility, closer and closer to perpetual absence....I opened for him the sluice upon the sea inside me” (152). Here, Carter is prefiguring Eve’s eventual ride over the sea in her boat towards new life which occurs in the last chapter.

In alchemy the union of the second *coniunctio* is followed by death. In NE this is the death of Tristessa, who is killed by an officer in the children’s army (156): “The most beautiful thing of all was that we were slowly dying.... Tristessa is a lost soul who lodges in me; she’s lived in me so long I can’t remember a time she was not there, she came and took possession of my mirror one day.... She invaded the mirror like an army with banners; she entered me through my eyes” (151). The union forged has not died as both partners have been transformed “in rebirth, and a new, permanent union is created.”⁹³ The perfect union is prefigured as Eve envisions their “little boat [that] sail[s] over this sea of infertility” (152). The “perfect whole” of the final stage of alchemy arrives in Chapter Eleven, when Eve undergoes complete transmutation in the rebirthing cave and journeys over the sea in the finale of the third *coniunctio*.

In the Jungian sense Eve has become herself by undergoing a trial and her manifest self has emerged, but she still has more archetypes to face and further trials to be undertaken before she is fully individuated. She could therefore be seen to be at the end of the world but also, as new woman, at the beginning.

The Attraction of Eternal Youth: The *Puer Aeternus*.

In Chapter Ten alchemy is represented by the process of *fermentatio* ... [or] the ferment of the soul. It is a metaphor for “the rejoining of the soul to the body with the consequent animation and transformation of the body. The soul’s return causes the body to reflect the individuality and uniqueness of the self.”⁹⁴ For Eve’s ‘soul’ to return to her body she has to experience yet another archetype in the form of the Boy Colonel or the *puer aeternus*, representative of the part of Evelyn’s psyche which refuses to mature.

Evelyn, as a character, is a good example of the *puer aeternus*, the man who refuses to grow up. In von Franz's study of this archetype (the archetype of "Eternal Youth"),⁹⁵ the theme of flight and magical descent through the air is a symbol of the Eternal Youth's fortunate fall into life. Steven F. Walker reiterates the idea when he writes: "The two major magical realist themes of metamorphoses and miraculous are flying and falling."⁹⁶ Von Franz, however, considers the "god-like feeling of lightness" to be indicative of the *puer's* too angelic distance from life: "For the man with a *puer* personality, high flying and youthful irresponsibility and freedom may come to an abrupt end through a fall into life, which may turn out to be a fortunate fall or a tragic crash, depending on how the crises is resolved." (Walker 353)⁹⁷ In Von Franz's analysis, another characteristic of the *puer* complex is that of the saviour or messiah that can become a form of megalomania (353).

The *puer aeternus*, is made manifest in New Eve in the characters of Zero with his 'high flying' helicopter and Eve/Evelyn who flies and crashes it in the desert. When Eve flies the helicopter with Tristessa she finds the machine is "an unwilling horse" (143), that does not respond to her handling. In other words, she is finding on the path to individuation that the sense of 'godlike lightness', of flying or leaving the earth, is diminishing and is not as important as it was before. Corresponding to von Franz's statement that the crises for the *puer* come with a fortunate fall or tragic crash, Walker writes that "the *puer's* fall into the complications of adult life[is] the precondition for renewal and maturation" (357). The helicopter finally comes to rest, out of fuel, in the desert, which could be deemed Eve's 'fortunate fall' because here she meets her *puer*, the Boy Colonel, the remnant archetype of her former masculinity.

As Evelyn has disavowed his *anima* by projecting it onto the androgynous "perfect woman", Tristessa, Zero, as literary character rather than archetype, has projected the hatred of his *anima* in the form of Tristessa. He wants to destroy her as she manifests the part of himself which he cannot accept. Zero's helicopter is his vehicle which facilitates the expression of his obsessional hatred as he searches in delusional freedom for the opportunity to disavow a projection of his own *anima*. Evelyn, in turn, witnesses the unacceptance and destructive behaviour of his own shadow, in the form of Zero. In this way Evelyn becomes more aware of his *anima*. The symbolism of flight – which is an obvious characteristic of Evelyn/Eve, Zero, Sade's libertines, Justine and Juliette, and Peregrine, Melchior, Tristram, and Gareth, the Jesuit, in Wise Children who all 'fly' from their responsibilities – may come to represent "a central metaphor for

life”(Walker 353) The theme of the *puer aeternus* is symbolised by the theme of fleeing and flight in The Sadeian Woman, New Eve and Wise Children.

Besides being a metaphor for the process, symbolism and containers used in alchemy the symbol of glass is also associated with the *puer*. Walker writes that “the man who remains too long in adolescence” is distanced from life by the ‘plastic cover’ of the mother-complex. This concept is literalised in magical realist fashion by Salman Rushdie in The Glass Skin (Walker 362). Carter too literalises this, as she constructs an important metaphor which can be associated with the *puer aeternus* in Tristessa’s house, described as “glass hoops” polished by the “dying moon.... mysterious only because it is perfectly transparent” (110). The symbols include the “glass tears” (retorts) and the ‘glass skin’ is also symbolised by the “glass-cases” in Tristessa’s house which contain the models constructed, protected and fixed ‘in a waxy state’ (*ceratio*). The glass house represents, therefore, the image Tristessa has built around his persona as female (140). His masquerade is fragile and brittle, easily shattered and fragmented, because he is constructed as women are constructed. Their image is also fragmented and easily broken, imaged in the text by fragmented mirrors. Tristessa, to convince herself she is living, “acts” or “masquerades” through her life because she is distanced from her real self, like the *puer* (Walker 362). The glass also represents woman’s construction which “protects” her and is symbolic of Tristessa’s “acting” out her existence and therefore being distanced from her own person or individuality. The division or *separatio* of personality can also be seen as part of Evelyn’s character. The “glass skin” protection can be associated with Jung’s theory about living out the opposite sex in one’s life, as “one is living in one’s own background, and one’s real individuality suffers.... The contrasexual element in either sex is always dangerously close to the unconscious” (Jung Feminine 68). Tristessa, as a character, demonstrates the “contrasexual element” as “she” lives out the opposite sex. As a Hollywood construct she has no “individuality”; she illustrates the universal female condition as demonstrated by Zero’s wives. Carter emphasises this point also in TSW as Sade ‘acts’ out his role of libertine and puts his performance on paper. Also Evelyn in NE ‘acts’ his way through life as a *puer*, until he reaches Beulah and begins to change. Even then, he still ‘acts’ as a woman until his individuation is complete.

The Boy Colonel.

Eve is captured and held against her will by the Children's Army led by the Boy Colonel. More development is obviously needed in her character and further breaking down or fermentation of the 'person,' where the soul has to return to Eve's body. In other words, she still has to experience another *coniunctio* which is the third in the alchemical process.

Carter describes the Children's Army as being not "a day older than thirteen" (154). The characterisation of which bears strong resemblance to a 'strange tale' that Jung recounts where "a *puer aeternus* named Fo (=Buddha) appears with whole troops of "unholy" boys of evil significance" (Jung Child Archetype 92). Jung writes that the "child motif represents the preconscious childhood aspect of the collective psyche," because "the archetype is always an image belonging to the whole human race and not merely the individual" (95). The appearance of the "divine child" in the form of the boy colonel and his army in NE is the manifestation of Evelyn's *puer* and it is also symbolic of all those who accompany Evelyn ideologically.⁹⁸ An immature psyche, found in libertines and signified by their necessity to imprison, demonstrates an example of what Carter calls "the polymorphous perversity of the child who has not yet learnt the human objections to cruelty because, in a social sense, no child is yet fully human"(148 TSW). Here, in his *puer* or Boy Colonel, Eve/Evelyn has to face that undeveloped unintegrated part of himself that binds him to the behaviour of the libertine. He also has to face his lack of knowledge of his own being, that is, his unindividuated self (and the child within, whom he has failed).

The children are described as "souldiers" (158), part of the "Children's Crusade". They are indoctrinated by religious thought. Jung writes that the "archetypal motif of the child is formed after the Christian model" (Jung 93). Carter describes the Children's Army in religious imagery: "Crucifix made out of iron" around the Colonel's neck on an "iron" chain, which denotes religious control; a copy of Leonardo da Vinci's 'The Last Supper' tattooed on his skin (154); and there is reference to Christ forgiving the woman taken in adultery when Eve is told to go and sin no more (155). The cause of the Children's Army is mocked as the Colonel calls upon "the God of Battles"(157) and Carter describes them as "murderous children off on their Godly

crusade" (158). The Colonel is convinced that he is Jesus Christ, which delusion corresponds with von Franz's description of the saviour or Messiah complex of the *puer* as a form of megalomania (Walker 355).

The Colonel is depicted as "pure" and his skin is pink and his hair blonde (157). Similar imagery is repeated by Nora and Dora in Wise Children: "Bare as a rose, not a hair on him; he was too young for body hair. And sky blue eyes" (3); "wee scrap of a lad pale as a lily, blond as a chick" (82) and "his sweet face and his silken floss of flaxen hair" (84). Like Justine, the Boy Colonel feels revulsion when sexually accosted and his purity challenged (156), but his revulsion, like Justine's, is also regarded as proof of his purity by his followers. The Children's Army is locked in a "Holy war against Blacks, Mexis, Reds, Militant Lesbians, Rampant Gays, etc.etc.etc." (161). The *puer aeternus* is symbolised by the boy trying to flee his mother in the *puer* fashion, and this is demonstrated in the Army's freedom and liberation from controlling adult supervision and rules. The Colonel's need for "mother" is demonstrated by his turning to Eve for "mothering" (160). Von Franz writes that the *puer* has an initial reluctance "to settle down to a task and to stick with it." This is "one of the many self-delusions ... by which he keeps within the mother and [maintains] his megalomaniac identification with the god [archetype]" (Walker 356). Evelyn fits this description as he refuses to accept responsibility which is demonstrated by his rejection of the anonymous girl in the cinema and the betrayal of pregnant Leilah.

Sade, in his personal life manifested his *puer* archetype with his infidelities, infamous writing and adolescent sexual appetite.⁹⁹ Evelyn indicates the presence and influence of Sade's *puer* archetype, evident in his unindividuated psyche. Carter demonstrates Evelyn's 'adolescent' behaviour through his Don Juan attitude towards women in general and Leilah especially. According to von Franz, such characteristics, along with having a rich fantasy life, are typical of the *puer* (Walker 356). Carter, also, deliberately borrows the characteristics of Sade's libertines as they use and abuse women and transposes these into Evelyn's performance as the self-centred narcissistic, take-all-and-give-nothing-lover.

Evelyn, possessed by the *puer*, flees from confrontation with himself throughout NE as Justine does from her pursuers. He flees from England to America, from New York, to the desert. He flees, as Eve, from "Mother's" lair to Zero's harem and then is captured by the Children's Army. Through this flight Eve finally confronts both the male and female aspects of his/her psyche, first in the form of Zero and Tristessa and then, finally in herself as woman. Sade

has Justine flee from one form of imprisonment to the other in search of freedom and yet she is never free because she is imprisoned by her own mind. Evelyn, too, is imprisoned in his, and it is the psychical release he experiences in his dealings with “Mother”, Zero and Tristessa and the Boy Colonel, and the events that surround them, that lead to his eventual “freedom” as Eve, his accepted *anima*.

Eve once again flees the desert and her imprisonment. As she does so she leaves behind both the body of Tristessa, which is the *anima* she rejected as Evelyn, and the Colonel, the *puer*, which kept Evelyn trapped within the cycle of Eternal Youth. She states: “I left the desert, the domain of the sun, [that is, the male, the arena of metaphysics and that particular phase of alchemy, the *coniunctio*], the place where I became myself” (164). Eve’s ‘self’ at this stage is the acceptance of her *animus* and the united self of male and female represented in her union with Tristessa. Eve’s *animus*, encompasses the characters of Tristessa and Evelyn, as Evelyn’s *anima* encompasses those of Tristessa and Eve. In her flight she moves on to the next stage of change. At this stage in alchemy Eve is acting out what Barchusen writes about, that is, when the lapis is fertilized with philosophical mercury (serpent), “until the serpent has swallowed its own tail” and the lapis is dissolved.¹⁰⁰

Eve, under the influence of *multiplicatio* still has to undergo further refinement. In alchemy *multiplicatio* involves the further redefining of the ‘Philosopher’s stone’ wherein the alchemist could “augment the power of his stone both qualitatively and quantitatively. Theoretically, the power with which the stone could be invested was unlimited and the *multiplicatio* could be repeated many times” (Raff xxii). *Multiplatio* will occur in Chapters Eleven and Twelve, when Eve undergoes the experience of “the Divine” in which she enters the stage of the third union. At the end of Chapter Ten she encounters darkness (*nigredo*) again and also witnesses the night-sky open in two halves and spill out immense quantities of fire, which the Colonel calls “Fire from heaven!” (162). Fire in alchemy is part of the purification process, where fire divides and completes.¹⁰¹ Raff writes it is a spiritual principle which emerges from the spiritual world itself and creates transformation (139).¹⁰² The cry of the Boy Colonel indicates that the fire of heaven suggests the process is being fuelled, not only by the self, in this case, the nearly ‘new’ Eve, but also by a divinity that exists beyond Eve (139). This process is the third *coniunctio* or the new union of opposites, the beginning of the reunion of the soul with the body or the union of the human and divine and is represented by Emblem Ten (Raff) in

which fire is an important symbol.¹⁰³ This process is part of the final transmutation of the self which Eve is heading towards in Chapter Eleven.

‘The End and the Beginning of the World.’

“All things do live in the three/ but in the four they merry be.”

(Squaring the Circle. From Jamsthaler, *Viatorium spagyricum*, 199. p.272. Jung, Vol.12, p.119.)

To reinforce the mystical and magical process involved and to aid the reader’s understanding of such unreal events, Carter couches the two final Chapters, Eleven and Twelve, in the styles of magical realism and surrealism. In the midst of fantastic symbolism, the narrative, in the manner of magical realism, retains a banal tone and quality which anchors the reader in the real: “I am quite alone in California. I am a stranger here. I am a British citizen. I do not understand the political situation” (175). The touch of reality is necessary for the reader because to become absorbed in the text or “enter the imagination” readers need to be able to detach themselves enough to separate from the feelings and forces they meet in that text (Raff 173). Carter uses magical realism to engage the reader’s participation and develop their relationship with the text and yet create a safe distance and detachment from unreality. Along with grotesque realism, magical realism helps create a link with the reader’s ‘unknown’, that is, their unconscious. As the conditioned conscious is disturbed, new thought can be created if the reader is willing to participate in change, but to do this safely, the ego of the reader has to remain in control.¹⁰⁴ Magical realism is important for the creation of fantasy and contributes through its “distance” or detachment to the control of the ego as the unconscious is “tapped”. Magical realism enables the reader to relate to the text, as it reaches the reader’s unconscious through the projection of Eve’s unconscious. Much of the work of tapping the unconscious of the reader has been done already with the application of myth and images which are present in the collective unconscious.

When Eve arrives at these last two phases in her psychical renewal she has a centre or “self” but has yet to transcend or fully undergo transmutation to the spiritually “divine”. In New Eve this “multiplication” (*multiplicatio*) is realised through the application of magical realism which breaks down *the* time barrier and enables Carter to create the sense of circular time in the

text. In Chapter Eleven Eve undergoes all the phases of alchemy once again in order to be fully transmuted.

Leilah's Revelation.

In Chapter Eleven the whole process of alchemy is coming to fruition through further repetition and multiplication. Eve meets Leilah again who now represents the Goddess Lileth, the Black Madonna and the revolutionary. Eve recognises her as the woman she betrayed when she was Evelyn. The appearance of 'black' Leilah symbolises once again *nigredo* and indicates that the 'substance', that is, Eve, is undergoing destruction in order to be transformed again (Raff xxii). *Nigredo*, which might occur at the start of the work, and it does in New Eve, in Chapter's One and Two, can take place at any time as the alchemical process repeats itself (*Multiplicatio*).

Grotesque realism is used at the beginning of Chapter Eleven, where Eve encounters the annihilated world of post-revolution. The horrific and graphic images of death and destruction are bathed in the colour imagery of *citrinatus* or yellowing before the final change of *rubedo*, which indicates a new level of being (Raff xxii). Carter's descriptions are of "groves of citrus ... coming into odorous blossom, the ... land where the lemon tree grows" (165), and "The glossy foliage of lemon, orange and eucalyptus glittered in the morning sun as if their leaves were made of tin" (167), also the colours of "rose and gold carp" (166). As Eve moves more deeply into the process of transmutation towards rebirth, the colour of red or *rubedo* is imaged in the symbol of the "rising of the phoenix" (Roob 356), in the "smoky rose" colour of the northern sky (175), and in her experiences within the red cave (183).

The narrative crosses and intersects reality and fantasy like a surrealist work of art. The reader finds, along with Eve, that they are caught on the edge of an abyss, the void which is themselves (if they too have undergone individuation and realisation as Eve has) as they observe the world hurtling towards self-destruction (110). Eve feels herself to be "on the edge of a system of reality that might be perpetrated by factors entirely external to itself" (167). She feels she is "the only human left alive in all the world, Eve, and Adam, both, on a mission to repopulate this entire devastated continent" (165). Eve is therefore placed symbolically as man and woman, the alchemical hermaphrodite, the perfect union within humanity and she is now within the psychic

dimension or the demarcation zone experienced before change. She has returned to the state of chaos once more (166); or to the edge of rebirth, part of the process being repeated under *multiplicatio* : “Chaos is come again. Who’d welcomed chaos, why – my former neighbour in New York, the Czech alchemist.... Welcome to anteriority, Eve; now I know we are at the beginning of the beginning” (166). Eve, has not been at this stage before and she has no interiority developed through experience so she is completely original as true woman thus she experiences the psyche’s wilderness of anteriority.

Carter reveals to the reader the reason for the construction of “new Eve” and the essay TSW as Leilah explains to Eve what happened with the state of “woman” (172-3): “Mother tried to take history into her own hands but it was too slippery for her to hold” (173). In other words, “Mother” has tried to change history by changing Evelyn’s sex, integrating male and female and making the perfect woman, the perfect archetype, Eve. The idea of Mother changing history can also represent radical feminists, who in the 1970’s, wished to exclude men from every part of life. The image of “Mother” as Mother Goddess also influenced the developmental social state of women through religious indoctrination in faiths where Mother is worshipped as divine, which infers that woman is “constructed” through religion.

When there was a consensus agreement on the nature of the symbolic manifestations of the spirit, no doubt Divine Virgins, Sacred Harlots and Virgin Mothers served a useful function; but the gods are all dead, there’s a good deal of redundancy in the spirit world (TSW 175).

Carter also writes: “Historicity rendered myth unnecessary” (TSW (173). In other words, myth originally formed woman, but history, through power and patriarchy, dilutes the influence of myth or uses it, as the case may be, for the power of the “establishment”. “Mother” said earlier to Evelyn, at the time of his castration, that “Myth is more instructive than history.... Mother prepares to reactivate the pathenogenesis archetype” (68) – this means that she is going to make Evelyn become Eve and through self-impregnation bear his/her child, in other words, repeat a version of the virgin birth. According to “Mother’s” reasoning, Eve is going to become a myth which will be more reliant than history for instruction and future construction of woman. She tells Evelyn at the beginning of his transformation into a woman: “Woman has been the antithesis in the dialectic of creation long enough.... I’m about to make a start on the feminisation of Father

time” (67). However, Carter writes in TSW that woman’s consolation for “culturally determined lack of access” is the “invocation of hypothetical great goddesses” and by taking notice of such myths women “are simply flattering themselves into submission (a technique often used on them by men) [*sic*].... Mother goddesses are just as silly a notion as father gods” (5) Zero’s women demonstrate this in their submission. Eve has to break from this subjugation and leave myth and history behind as part of her renewal.

Myth to “Mother” has resumed importance and the ‘priestesses of Cybele’ (which represent modern day radical women) are now militant. Mythological woman has always been powerful but history removed that power. Carter demonstrates by Eve’s escape from “Mother” and by using Sade’s rape of de Mistival as an example that once again the myth of “Mother” is obsolete. “Mother” in NE has failed. So, “Mother has voluntarily resigned from the god-head, for the time being.... She has become quite gentle and introspective. She has retired to a cave by the sea for the duration of the hostilities” (174), in other words, the symbolic mother is now quite docile, tamed and retired. ‘She’ no longer “destroys, generates, swallows and is swallowed” in the style of grotesque realism (Bakhtin 163), and in myth, as Carter depicted her in Chapter Six under the process of *distillatio*.

Leilah is now Lileth: “All my wounds will magically heal. Rape only refreshes my virginity. I am ageless, I will outlive the rocks” (174). Leilah/Lileth is still goddess. Leilah in her “refreshed virginity” is like Justine with her ‘magical’ virginity who lures the unwary into the role of libertine, as Leilah in the past lured Evelyn into temptation. Eve is aware she is in the presence of myth, the untouchable mother goddess: “This lucid stranger, Lileth, also known as Leilah, also, I suspect, sometimes masquerading as Sophia or the Divine Virgin, seems to offer me disinterested friendship, though in the past I might have caused her pain” (175). Leilah, therefore, is the symbol of womanhood. Eve now sees Leilah as she really is, the Black Goddess who is unfazed by Eve’s new state because Leilah herself is the goddess of the future: “She could not abdicate from her mythology ... she still had a dance to dance, even if it was a new one” (179). By becoming Lileth, the revolutionary, she presents Eve with an alternative to mythology and history. Eve meets Leilah at the end and the beginning of the world, and she describes her presence as “wholly unexpected and yet perfectly fitting” (171). Here, Carter refers to a new start for woman without the burden of past history and myth, and without symbols to construct her image. This may be the solution for the resolution of mythical form

over history in the pursuit of women's liberation, a point Carter makes with the appearance and death of 'old former woman'.

The Old Woman of Former Times.

In this chapter the magical reasserts itself in the form of the self-preoccupied old woman of former times. The reader has already met her in a former younger state, as a stereotypical blonde: "A well-preserved, bottle blonde woman in her early forties" (Ch.2, 17). The old woman at the end of NE can be envisaged as a "magical realist representation of an intra-psychic event" (Walker 350) which is going on within Eve.¹⁰⁵ Nora and Dora also comment on a similar situation about Melchior, their natural father, when Nora wonders if "we haven't been making it up all along.... If he isn't just a collection of our hopes and dreams and wishful thinking" (230 WC).

The old woman Eve meets is mysterious and earthy, a caricature of the dying older order of woman and a spectre in a narrative world that now hints only intermittently of reality as she sings songs from the past. Initially she does not communicate with Eve and Leilah, who along with the reader, are dispassionate observers of her obsolete image and bizarre appearance. The old woman lives in her constructed world and her appearance is a symbol of that. She bears all the aged construction of former womanhood, from the "brave canary yellow" hair piled in elaborate tiers on her head to a "dirty but magnificently painted face" (177). She has "fingernails ... six inches long and lacquered a glinting red" and "high-heeled silver sandals" and sits facing the ocean "like a guardian of the shore" (177).

Carter once again includes the myth of Medusa as she describes the old woman's hair as "a nest of petrified snakes" (190) and represents her as a mythical woman who demonstrates the process of death as Eve comes to represent the process of rebirth.¹⁰⁶ But Eve too has to die to be reborn, as alchemy dictates, a process she is already experiencing. The old woman is similar to the senile pregnant hags described by Bakhtin as she combines an ambivalent, strongly expressed grotesque, a pregnant death, a death that gives birth. She is "a senile, decaying and deformed flesh with the flesh of new life, conceived but as yet unformed" (25-6). Her act of defecation is an ambivalent symbolic image that indicates the element of reproductive force, birth and renewal, which obviously is what the image of the old woman is

about (175). Bakhtin writes: “The death of the old is linked with regeneration; all the images are connected with the contradictory oneness of the dying and reborn world” (217).¹⁰⁷ Eve communicates with the old woman before she leaves on her journey over the ocean and sees she is physically deteriorating: “Her nails, dead matter.... She exuded a rich smell of decay; her flesh had the substance of grave-clothes”(189 NE). The deterioration also refers to the process of *multiplicatio* where the ‘breaking-down’ or putrefaction towards further purification of the substance is occurring. Eve knows that ‘Old Eve’ or ‘Old Woman’ will soon die and the New Eve will be reborn. She hears the Old Eve sing a song in a high ringing triumphant voice (190) like that the swan sings before it dies.

When Eve revisits the old woman after her experience in the cave she finds that a “sad, ominous, almost rain, flavoured with ashes” is falling, symbolic of the “divine dew” of alchemy, already mentioned several times throughout NE as the phases of alchemy are repeated. The “divine dew” alchemists say “should only be collected on spring nights when the sky is completely clear and the temperature is mild.”¹⁰⁸ In exoteric alchemy two salts taken from the dew are necessary in the process of alchemical transformation where mercury crystallises it into “Philosopher’s gold”¹⁰⁹. The ashes are the result of the fire of purification: “Calcination is transposition to a kind of white ash or earth ... thanks to the spirits of our process; it occurs with our fire, with the waters of our Mercury.”¹¹⁰ Von Franz wrote the ash “referred to the objective substrate of the self, as well as to the substance out of which the resurrected body will be formed” (Raff 204), which relates well to the image of the dying old woman and the birth of the new in Eve. The third *coniunctio*, therefore, is associated with death, as are the first and second.

Leilah takes Eve back to “Mother” across mountains and to the ocean. The mountain is important in alchemy as a symbol of *sublimation*: “Sublimation separates the spirit from the body, and allows the spirit to fly into the spiritual realm. While the spirit remains aloft, the body is purified and readied for the eventual return of the spirit” (Raff 123-4). *Sublimatio* is also represented in “The Mountain of the Philosophers” and in the *Aurora Consurgens* where the “lapis is compared with a house built on a strong rock” (Roob 352).¹¹¹ There are many references to the sea throughout the text and in the last chapters where Carter refers to the symbolism of the sea, caves and the womb in TSW: “The great, good place; domain of futurity in which the embryo forms itself from the flesh and blood of its mother, the unguessable reaches of the sea are a symbol of it, and so are caves, those dark, sequestered places where initiation and revelation take place” (108).

The symbolism of the sea extends to seabirds, the bird being an important alchemical symbol as it relates to soul and spirit, and it is also seen as a mediator between earth and heaven (Raff, 125).¹¹² Seabirds are referred to, not only in this chapter, but throughout the text of NE and WC: “Then a seagull swooped up.... I do believe I saw that seagull fly up into the sky” (26 WC) and there is also reference to the swan, a symbol of alchemy (99, 106).¹¹³ Evelyn, earlier in NE comes across a bird in the desert:

not yet quite dead, although a bloody tunnel was bored into its breast feathers, feathers as tightly packed as the feathers of a chrysanthemum.... the Bird of Hermes [winged interpreter of the gods], the bleeding bird of the iconography of the alchemists; now the great, white beautiful bird turns to dead and putrefying matter (44).¹¹⁴

The image is repeated in the description of Tristessa when he is shot: “serene in his marvellous plumage of white hair, with the fatal red hole in his breast” (191). In alchemy the first bird may be thought of as an inner figure, or a symbol of soul or spirit that would indicate that the self is still in a spiritual and non-material form, and at this stage the bird may be seen as the emergence of the self, or symbolic of the first *coniunctio* (Raff 196) of Evelyn’s experience in his journey of self-discovery. The shedding of the blood of the first bird and the later comparison to Tristessa means the alchemical phase in both instances, bearing in mind the repetitive action of *multiplicatio* throughout the text, is progressing towards the next stage. In terms of alchemy it means “its blood may feed the self” (Raff 196-99), or the breaking down part of the process has to occur to provide fuel for further renewal. Eve notices, when she is about to meet former woman and enter the rebirthing caves, that she is in an area where “seabirds swooped over great cliffs” (176). In Evelyn/Eve’s development of self or individuation, through the process of transformation and transmutation in alchemy of the spirit, this particular symbolism of *coniunctio* happens twice, as indicated above.

The Return to the Cave.

In her experiences in the series of four rock caves, in Chapter Eleven, Eve undergoes full individuation or the final stage of transmutation as part of her integration as new woman. Each cave she passes through has a symbolic meaning and covers the four phases of alchemy (181-6),

and therefore is part of the process of *multiplicatio*, which she has been through before in the text. Here, in the four caves the phases of alchemy are condensed. Eve's journey into the cave is symbolic of going back to the place of birth, as it is representative of the womb in which she undergoes more psychic change: "I realised I must slide into the living rock all alone to rendezvous with my maker" (179); "Death by pressing, death by drowning" (181) refers to the alchemical breaking down of putrefaction, reformation and rebirth.¹¹⁵

Woman is often symbolised by streams and rushing water as water rising from the earth represents feminine bounty (Tresidder 112-3). "Mother" tells Evelyn "I am the wound that does not heal. I am the source of all desire. I am the fountain of the water of life. Come and possess me! Life and myth are one!" (64) The image of gushing water is repeated when Eve is ushered into the cave by Leilah and she wades into this "freezing little stream" to access the inner cave of new life. Jung writes that "the water that the mother, the unconscious, pours into the basin belonging to the anima is an excellent symbol for the living power of the psyche" (*Alchemy* 71). It also has an alchemical symbolisation as "a powerful corrosive water that dissolves all created things and at the same time leads to the most durable of all products, the mysterious lapis" which is the final new Eve (Jung 72). This symbolism indicates Eve's final transmutation. Jung also writes: "Just as the father represents the collective consciousness, the traditional spirit, so the mother stands for the collective unconscious, the source of the water of life" (Jung 68).

Eve starts within "darkness and silence", *nigredo* (180), which signifies the "nothing" before the beginning [chaos]. Within the first cave she confronts the symbol of the cracked mirror similar to the one Leilah has used to "don her mask" earlier, when observed by Evelyn: "The cracked mirror jaggedly reciprocated her bisected reflection and that of my watching self" (30 *NE*). Leilah's image, then, was the image of a personality not wholly individuated as woman. Her image was distorted and fragmented because she was unable to see herself as an objective reality. It also means that Leilah's concept as woman can only be fulfilled with acceptance of her *animus* which, like the *anima*, personifies the withdrawn contents of projection integrated into consciousness, something which Leilah literally demonstrates in Chapters Eleven and Twelve when she assumes a powerful role and becomes leader of the rebels and has the "spontaneous ... respect of the ... ranks and "a glint of steel" in her eyes (172-174) (Jung, "Shadow/ Syzygy" 202). The bisected reflection in the mirror also means that Leilah represents woman's fragmented psyche because she has to assume masquerade to conduct her life. Eve has

experienced a similar scenario when first in Zero's harem when she sees "a broken mirror with a sand-caked gilt frame and glass so freckled I could hardly make out New Eve's reflection in it" (94). In the cave, Eve looks into the broken and cracked glass, of a "fine mirror in a curly gilt frame" (181), but she is not fully individuated at this stage and like Leilah is unable to see her true self in "a bewilderment of splinters: "I could not see myself or any portion of myself in it" (181). At this stage her self is fragmented and broken as she still has to undergo further purification and redefinition in the first of the four caves.

The mirror is important in alchemy as it is related both to wisdom and mercury. Jung related the mirror to the self, and its ability to reflect the subjective consciousness of the ego and objective nature of the transcendental (Raff/Jung 427). This is symbolic of *multiplicatio* where the process is repeated endlessly until the final perfection is reached. However, the destroyed mirror in the first cave is symbolic of woman's new independence and self-truth, and Eve, unable to see herself within that destruction is now moving onto the new.

In the second cave Eve smells sulphur which in exoteric alchemy the alchemist derives from mercury, and in a familiar dim red light (*rubedo*) there is a white linen tablecloth spread out on a ledge, representing *albedo* (172). This image is reminiscent of the operating table or "the white bed" (69) where Evelyn was castrated. Here, Eve also finds the symbols of alchemy: "The glass flask ... a strange, swan-necked shape" which she had noticed in Baroslav's laboratory and Tristessa's house. It contains amber and the feather of a bird. The amber becomes viscous, indicative of the melting or dissolution [*dissolution*] which occurs in this part of the alchemical process (182): "The amber was undergoing a process of reversal in which I and the rock itself were involved; the rock refreshed" (183). The process here is the breaking down of the *prima materia* in the alembic as the solution is dissolved and then re-established in a new refined form, or "refreshed". It is the conception of the new being of Eve a conception that was foreshadowed in the union of Eve and Tristessa where they both underwent a form of breaking-down, or putrefaction. This "conception" is the beginning or the "key" to transmutation (Barchusen) which Eve is about to undergo. In the third cave the white cloth is covered with spilled resin, symbolic of *citrinatus*, and Eve enters the depths of pre-birth experience, which could be likened to the union with the 'divine' associated with the third *coniunctio*. She is now within the "womb" and realises that "mother is a figure of speech and has retired to a cave beyond consciousness" (184). In other words, "Mother" is a myth and resides only in the unconscious. Eve, in this cave symbolises the change that happens in the crucibles and alembics of alchemy when the *prima*

materia undergoes transformation through transmutation. In Eve's case, it is a necessary part of the process of renewal and rebirth, as her substance or essence as man/woman, or double-gender is broken down, dissolved, reconstituted, refreshed or remade whole into new woman. This is Carter's allegorical way of reaching the collective unconscious of the reader in order to provoke change.

The narrative in Chapter Eleven is full of images of the womb similar to those experienced by Evelyn in his underground incarceration in Beulah. He did not realise then that he had to symbolically undergo a return to the womb in order for him to be reborn as he is now. The womb-like imagery is the colour of *rubedo* in the final stage of alchemy: the "dim red glow of the cavern" (184); the image of "bloody dew; walls of meat and slimy velvet." "A visceral yet perfectly rhythmic agitation ripples the walls, which ingest me" (184). The voice in the past has urged Evelyn to "kill time and live forever", and "Journey back, journey backwards to the source!" (53); and "Reintegrate the primal form!" (64) which Eve is now doing figuratively and literally in the cave.

Carter's preoccupation with time is evident in the retrospective and circular narrative. Eve, in caves three and four experiences the running of time in a series of images from the historical past to the new beginning where humankind will live without the accumulation of preconceived and re-evaluated events that make up history. She experiences the inversion and reversal of time as Carter emphasises the cyclical nature of time: "Time has a way of running away with itself, though she ('Mother') set all the symbols to work " (172-3). Symbols and myth do not arrest time and the statement "time is running back on itself" (183) bears a forewarning of Eve's experience of the reversal of time in Caves three and four. Alison Lee writes that Carter's 'time' and progress are not straightforward in *NE* because her narrative is picaresque. The character's journey, subsequently, through time and space is connected to his/her psychological journey, which is evident in Evelyn/ Eve's experiences (Lee 18). Now, at rebirth, Eve is at the point where time collapses as she undergoes her complete metamorphosis and finds her self "inching ... towards the beginning and the end of time" (185 NE). Carter also draws attention to time in *WC*: "something started to go wrong with time. We were all spellbound, now" (143). According to Roob, the conjunction of the male and female principle in alchemy is important and William Blake identified the male principle with time and the female with space (25). So Evelyn's concept of traditional linear time is being reordered within the female space of the womb, where "man aspires to return".

In the fourth cave Eve enters the darkness and during the reversal of time she experiences the parade of great apes (186), and she now realises that “the destination of all journeys is their beginning” (186). Carter depicts a great ape picking up a stone and shattering a nut with it (186). The stone and the pebbles that Leilah has skimmed across the sea are symbolic of the *prima materia* which is “shattered” and sinks into the sea or the depths of the unconscious: “The waters of the beginning” (148) are the amniotic fluid of the womb, or represent the sea or the unconscious in alchemy and psychology. The symbolism means that Evelyn/Eve is transmuted, “refined”, “refreshed” and reborn. Evelyn was the base material from which Eve is manufactured, that is, Evelyn was the *prima materia*, while Eve has become the “Philosopher’s stone”, or symbol of “the deep inner longings to find our true spiritual nature” (Tressider 171).

But to reach this state she has to experience the abolishment of time, which Trismosin writes about as part of “Genesis in the Retort”, or the final stage of rubedo, and the union with the ‘divine’ in the third *coniunctio*.¹¹⁶ Eve, at the end and beginning of her journey, has therefore experienced the archetype of rebirth. Time, as portrayed in the cave experience, is obliterated and of no personal consequence and at this moment Eve undergoes the “transcendence” of life that Jung writes about: “The experience of the initiate who takes part in a sacred rite (which) reveals to him the perpetual continuation of life through transformation and renewal” (Jung *Archetypes* 58-9). At first Eve says she has “come home” then acknowledges that she still has a journey to make which comes to fruition at the end of the fiction, which is the final and third *coniunctio*.

Eve is undergoing a psychic re-ordering or rebirth at this stage of her journey and in the collapse and reversal of time she suffers the experience of negation or non-being, or her “other face”, her “inside out”. According to Bakhtin “the object that has been destroyed remains in the world but in a new form of being in time and space; it becomes the “other side” of the new object that has taken its place” (410). Eve, therefore, can be seen to have been fully deconstructed, displaced and then reconstructed in female space. Because she experiences her “other face” the concept of time assumes importance. The “other face” is conceived as “the past, the obsolete, the non-existent” (410). The process can also be likened to putrefaction, distillation, purification and renewal into a new form found through alchemy. Accordingly, it is linked to magical realism and grotesque realism: “During the Renaissance all the images of the lower stratum, from cynical abuse to the image of the underworld, were filled with deep awareness of historic time, of the change of epochs in world history” (435). Carter has Eve experience past epochs in the third and

fourth caves. Magical realism is consequently used as a vehicle, because it contains the reversal and inversion associated with the carnivalesque and helps Carter present time as being of a circular nature. It is important to her message that events are repeated on a different plane, hence the repetitive symbol of the continuing circle in the uroborus and the phase of *mutiplicatio* which occurs throughout the alchemical cycle, and the symbol of the circle demonstrated in the circular structure of the text.

When Eve emerges from the cave she finds herself on the shore of an immense sea. She experiences “ [a] great explosion in the North [that] shed petals of white light over everything and then the night close [s] over on itself like flesh on a wound” (188), an image reminiscent of Jung’s description of “sparks of light” or *scintillae*, part of inner alchemy and seen in visions and depicted in several alchemical symbols. The scattered sparks are usually associated with redemption and represent complexes and archetypes which are brought together into a unity (Raff 68). Leilah, now Lileth, offers her the chance of returning to her male self and presents her with her former male genital organs which she refuses. Eve, by now, has become fully individuated and knows herself to be psychically both man and woman. She, as Eve, is fully integrated with her *animus*, which is Evelyn; and as Evelyn, he/she has become fully integrated with his *anima*, which is Eve. Tristessa, the female, is also part of Evelyn’s unintegrated *anima* and by accepting the *anima* in the symbolic mating with Tristessa, Evelyn has psychically united with Eve.

“Mother” has already said to Eve: “you have become New Eve, and your child will rejuvenate the world!” (77). Carter infers that Eve’s mating with Tristessa results in Eve’s pregnancy with the baby of the new order. She was not self-impregnated as “Mother” wished her to be, but is symbolised instead as the new integrated individuated male and female through the impregnation by the male Tristessa. Their union has created the “metaphysical” “new” symbolised by the *coniunctio* of alchemy which occurs when the union creates the rebis, or ‘one’, and it is, therefore, an allegorical figure of the alchemical uroborus, the hermaphrodite. Eve’s child, will have two mothers, Eve and the ‘female’ Tristessa, as well as two fathers, Evelyn and the male Tristessa. In New Eve Lileth states “what if Tristessa made you pregnant? Your baby will have two mothers and two fathers” (187). This allegory is also used in Wise Children when Nora says regarding the acquirement of Gareth’s twins: “We’re both of us mothers and both of us fathers” (230).

According to Nietzsche in Beyond Good and Evil (1886), the significant time for the theme of death and rebirth is “just before dawn one winter’s morning, New Year’s Day or

thereabouts” (Walker 353). This corresponds with the symbolic time of the alchemical rebirth which is near dawn and Carter has the Chance twins in WC entering a new phase of their lives as they walk into the night after they have been given the twins to mother: “There was a full moon out over Regent’s Park.... [and they] planned to stop off at the all-night Boots in Piccadilly” (227). Carter also places Eve in NE “towards dawn” on the run at the beginning of Chapter Eleven, where she finds herself heading to the place of individuation (165 NE). Finally, Eve puts to sea in the old woman’s boat or coffin, which “represents the ego’s ability to safely sail the waters of the unconsciousness” and in Eve’s case means she is almost fully individuated.¹¹⁷ The meaning of the forthcoming Chapter Twelve or *Projectio* or “transference” imaged by “the scattering of lapis ... in the form of dust,” has already been introduced in Chapter Nine when “only the specks of mica glittered, where we should soon die together.... The machine bumped down into a soft bed, spraying a fine pale powder over the windows” (145). Eve, through her enforced union with the male Tristessa, has already begun to undergo “transference”. Chapter Twelve is the culmination or, in the alchemical sense, the most important stage of “the adding of an enzyme to the base metals”,¹¹⁸ which results in the reborn and refined new being, that of “New Eve”.

The Perfect Circle.

Chapter Twelve, *Projectio*, is a short finale. Eve’s journey comes to fruition as her “transference” in alchemical terms occurs with her voyage over the sea. Transference is part of the third and final *coniunctio*. Another alchemical image, that of the great white bird is mentioned at the beginning of Evelyn’s journey into the desert (44), then, later Carter mentions the “complicated aerodynamics of the great, white sea-birds” (178). In this chapter the imagery of the bird is used again as Eve dreams of Tristessa.

Eve is in the final stage of transmutation, but if the nature of the circle and her retrospective narrative, is taken into account, she has already been transmuted. She says: “We start from our conclusions” (191), that is, from the end, back to the beginning. She/he has become the fully individuated rebis, the alchemical hermaphrodite, the sun and moon combined in a state of alchemical union. Eve during her state of narration is now transcendent and part of the “divine”, beyond the he and she. Eve the narrator is now a completely new entity through

individuation and with this completeness comes objectivity regarding gender. The circular narrative of NE enables it to become one with the renewal rebirth process as Eve experiences her journey towards the beginning, or projection and/ or transference, of her new life. She mentions the four elements: “I arrived at that continent by air and I left it by water; earth and fire I leave behind me” (191). The gold ingot is returned to Eve as she experiences rebirth (183). In turn, she gives it to the old lady in return for the vessel of rebirth, the boat which takes her over the sea towards new life. The alchemical gold ingot is a symbol and clue to the underlying structure of the whole text. This is the alchemical process which is supposed to produce ‘gold’, or the Philosopher’s stone, representing spiritual rebirth and renewal. The return of the gold ingot at the end of New Eve is seen as a symbol of the completed process of Eve’s individuation. A “circular logic not of this world” results in symbolism involved in the alchemical which leads to the allegory of rebirth and renewal. In the retrospective fashion of the text Eve relives her experiences in Tristessa’s house, “that hall of mirrors” where her “whole life was lived” (191). The “glass mausoleum that had been the world is smashed”, and the vision of Tristessa, symbolic of the white bird of alchemy, comes to her.

Carter’s ending to NE bears a similarity to a sentiment written by Nietzsche in The Gay Science:

At long last the horizon appears free to us again, even if it should not be bright; at long last our ships may venture out again, venture out to face any danger; all the daring of the lover of knowledge is permitted again; the sea, *our* sea, lies open again, perhaps there has never yet been such an “open sea” (280).

Eve, in Chapter Twelve is obviously journeying over the symbolic sea of the unconscious as part of rebirth and she ends her story with the beginning of new woman: “Ocean, ocean, mother of mysteries, bear me to the place of birth” (191 NE). Jung writes that the conjunction does not always take the form of direct union, that it needs a medium (Storr/Jung 290). The medium in this case is *Mercurius* which is called the “green lion” because it is green-gold in colour and Jung writes it is an expression of the life-spirit, the soul or *anima*, the “mediator between body and spirit”; “the *anima mundi* or *filius macrocosmi*, the *Anthropos* who animates the whole cosmos” (Von Franz 210-11). *Mercurius*, as a synonym, can also be seen as the “*aqua permanens* or

spiritual water” which is the media of conjunction. (Storr/Jung 290) It is a life principle and the “marriage maker” between man and woman and a common synonym for the water is the “sea” as the place where the chymical marriage is celebrated. The sea mitigates and unites the opposites and an essential feature of the royal marriage is therefore the sea-journey (Storr/Jung 290). In Eve’s case the union with Tristessa has involved the recognition and acceptance of Evelyn’s *anima*, which indicates that Eve/Evelyn, at this stage, is nearly fully individuated. The indication of the presence of mercury has already figured in Chapter Eleven when Eve smells sulphur. Mercury is imaged further when she notices “There was only a brownish star-light but the sulphurous [sulphur/mercury/alchemy] incandescence of the sky made it possible for me to see quite clearly” (189). The incandescent colour signifies a new phase in alchemy called the “peacock tail”, or *caudis pavonis* containing many colours which symbolises “the return to life” (Raff, xxiii). These colours have already been noted by Eve during her and Tristessa’s union “The whiteness of his hair contained within it every shade of moony purple; of opalescent green of roseate pink” (147).

The last four chapters, which are under the phases of *separatio*, *fermentatio multiplicatio* and *projection*, have brought Eve/Evelyn’s journey to the brink of a change, which, to the reader, is mysterious and open-ended. Eve has undergone the full psychical transmutation process in which the alchemical process has been likened allegorically to the process of individuation or the growth of the self towards wholeness. Chapters Nine, Ten, Eleven and Twelve, alchemically speaking, are repetitive (*multiplicatio*) of all that has taken place in the previous eight chapters, but in these chapters the second and third conjunctions take place, which further unite and refine the new being which Eve is becoming.

The text is structured around that of the symbol of the alchemical mythical tail-eating serpent, the uroboros, which represents, in this text and in Wise Children, death and the grotesque-realist version of rebirth. Like the uroboros Carter has formed the continuing circle as Eve embarks on her last journey and her first journey over the ocean. Eve and Evelyn are individuated as the individual self with the unification of opposites. As in alchemy, matter and spirit have been joined and the third *coniunctio*, or “the Divine”, as part of transcendence and transference in the process of “spiritual” or esoteric alchemy, has taken place in the form of Eve’s narration. A new entity, recognising and combining male and female, *anima* and *animus*, has emerged as new woman or “New Eve”.

Conclusion

Angela Carter takes Jung's concept of the transformative action of alchemy and uses it as a structuring device, or a technique for positioning the reader in The Passion of New Eve towards change of thought, as she demonstrates allegorically the possibility of growth by way of breakdown leading to wholeness in self and society. Carter takes the symbolism images and phases of the alchemical process, included in distillation, putrefaction and resolidification, or renewal, and combines these with her existing body of literary techniques, consisting of magical realism, grotesque realism and allegory to create a didactic fiction. The text thus contributes to the metaphorical "oxidation", or the breaking down into a finer material ready for analysis of the body of thought and ideas associated with gender construction and sexuality which has accumulated through myth, folk-lore, tradition and religious practice. Carter objects to the negative attitudes shown towards women and their place in society which were reinforced by the changes in thought and rationalisation during the Enlightenment. She objects to the writings of the Marquis de Sade, as part of this Enlightenment period, but at the same time utilises his works to demonstrate a form of empowerment for women through the acceptance of freedom of sexuality which up until the mid-twentieth century was only socially permissible for men. Carter also objects to the discourse about the mental and physical states of women derived from the Enlightenment which were carried over into the nineteenth and mid-twentieth century in the form of medicine and psychiatry. New Eve, thus, creates an awareness of entrenched and conditioned attitudes that have kept women subjugated and led to their complicity in their own repression over the centuries, sometimes for their own survival. Carter in New Eve seeks to reverse this process and engage the reader within a text that hopefully will lead to new understanding, self-recognition and renewal, and thus change the perception of women's state within society.

The Passion of New Eve on first reading presents an open-ended text full of lurid imagery and sexual content. However, on closer examination the text can be seen to incorporate a structure based on the twelve steps of the process of alchemy. The reason for introducing alchemy is to engage the reader within a mythical subtext which may affect the collective unconscious of the reader and prompt a reversal in thought processes to affect change for the

better. Carter uses her protagonist Evelyn in her text to shock and stimulate the reader and bring into conscious thought archetypes based on myth, folk-lore and tradition as Evelyn confronts the archetypes in his collective unconscious. Her use of archetypes demonstrates Carter's reliance upon Jung's theory of esoteric alchemy to represent the personal growth which comes about in the process of individuation. Evelyn's path to self-knowledge in The Passion of New Eve can therefore be seen to be a version of Jung's theory of individuation based on the psychological developments associated with personal growth into wholeness. The process of individuation in turn can be applied to the personal growth and change necessary for men and women to overthrow the social constraints and repression of women. The structure of The Passion of New Eve, based upon the phases of alchemy, indicates the possibility of a new wholeness in the male/female relationship.

Endnotes.

¹ "The Alchemy and the Word" was an essay written by Angela Carter and first published in Harpers and Queen, 1978, and later in Expletives Deleted: Selected Writings 67.

² The number twelve: "the base number of space and time in astrology, ancient astronomy and calendric science, twelve gained great symbolic importance especially in Judeo-Christian tradition where it was the number of the chosen. It represented cosmic organization, zone of celestial influence, and an achieved cycle of time.... As the product of the two powerful numbers three and four, it symbolized a union of spiritual and temporal planes", Tresidder 169.

³ Alexander Roob quoting J. Pernety, Dictionnaire Mythique - Hermantique (Paris, 1787) 30.

⁴ Roob quoting Buchlein vom Stein der Weisen, (1778) 123.

⁵ "Through the study of the(se) collective transformation processes [where the psyche transforms or develops the relationship of the ego to the contents of the unconscious] and through the understanding of alchemical symbolism I arrived at the central concept of my psychology: *the process of individuation*", Jung Memories 235.

⁶ Jung quoting Maria Prophetessa "Introduction to Religious and Psychological Problems of Alchemy," Alchemy. Storr 272.

⁷ In the first alchemical text in the German language, Buch der Heiligen Dreifaltigkeit (1415), the art of textual interpretation, or hermeneutics, occurs in four "directions", that is, in the natural, supernatural, divine and human sense, Roob 11.

⁸ "The very earliest Greek text with an alchemical content, bearing the programmatic title *Physika Kai Mystika* (of natural and hidden things), divides the *Opus Magnum* into four phases according to the colour it produces, blackening, (*nigredo*), whitening, (*albedo*), yellowing, (*citrinatus*), and reddening (*rubedo*)", Roob 30.

⁹ Seven is "A sacred, mystical and magic number, especially in traditions of Western Asia, seven symbolizes cosmic and spiritual order and the completion of a natural cycle. Its importance is based on early astronomy especially the seven wandering stars or dynamic celestial bodies.... [and] Four seven day phases of the moon that made up the twenty-eight days of the lunar calendar", Tresidder 167-8.

¹⁰ This appears to be why Carter's texts, TSW and NE echo Euripides' The Bacchantes. Knapp writes: "Euripides ... was encouraging those of his audience to experience a religious awakening.... Thus enabling them to come into contact with their own roots through an archetypal past, experienced on both a personal and a universal level.... An epiphany is lived out on the stage. The numinosity of the proceedings are of such a nature as to catalyze the inner world of all those sharing in the stage happenings, frequently forcing contents from the unconscious to move into the conscious sphere. The impact of the experience thus affects the onlookers emotionally; and in doing so, it may make inroads into their conscious lives, influencing their activities and their views. Thus theater becomes *Praxis*, and an ancient Greek god is reborn into modern times", Knapp 8-9.

¹¹ The collective unconscious consists of "certain *collective* (and not personal) structural elements of the human psyche in general, and ... are inherited.... We are obliged to assume the existence of a collective psychic substratum. I have called this the *collective unconscious*", Jung, "Child Archetype" 88.

¹² "Psychic realism" is a term coined by Jeanne Delbaere-Garant which means a "magic realism generated from inside the psyche", Garant 251

¹³ Steven S. Walker, "Magical Archetypes: Midlife Miracles in The Satanic Verses", quoting Maria-Louise von Franz, Puer Aeternus: A Psychological Study of the Adult Struggle with the Paradise of Childhood (1970) 2nd Ed. (Santa Monica, 1981) 362.

¹⁴ "The unconscious mind is originally regulated by the pleasure principle. Left to itself it would simply hallucinate satisfactions; but experience rapidly shows that this leads to displeasure; so that consciousness substitutes a 'reality principle', and this leads to the development of attention and thinking. However, a part of our thought remains walled off from the reality principle: this is fantasy.... Fantasy remains connected more closely and longer with the sexual

instincts than with others.” Jackson, 46, referring to Sigmund Freud, “Formulations of the Two Principles of Mental Functioning”(1911) *The Standard Edition of the Complete Psychological Works of Sigmund Freud*; Vol.12, 1953-1974, ed. James Strachey, (London : Hogarth and the Institute of Psychoanalysis).

¹⁵ Appollinaire is mentioned in *Expletives Deleted*, in her essay “Alchemy of the Word” as being the person who coined the term “surrealism” of the “human ability to create the unnatural”. Carter’s works have a surreal vision which she followed for a while then “walked away ... because surrealist art did not recognise [she] had her own right to liberty”, Angela Carter, *Expletives Deleted*, 71-3.

¹⁶ Angela Easton, Quoting Lorna Sage, *New Writing*, 188.

¹⁷ “Cross-writing” is my term that encompasses the use of an intertextual and intratextual framework of images, tropes, ideas, symbols and names between and within texts by the same author to convey a literary ‘message;’ for example, the symbolic imagery of alchemy which occurs in *NE* and in *WC*.

¹⁸ “Carter’s.... work in the 1970’s gained notoriety for going against the grain of the widespread contemporary feminist belief that violence emanated from an exclusively male source”, Makinen, 150.

¹⁹ “There was no set order to the other processes and no general agreement among the alchemists about the relationship between the processes”, Raff xxii.

²⁰ “For the alchemists ... when a substance underwent a change in color, it was simultaneously undergoing a change in its inner nature. Change in color therefore symbolized a transmutation of the substance and its movement from one level of being to another”, Raff xxiv.

²¹ Maier, *Atalanta Fugiens* (Oppenheim 1618) “The hermaphrodite is born from two mountains of Mercury, (Hermes) and Venus (Aphrodite). Also: “it is a double thing (rebis) that unites the tow opposites: “the he and the she and the is of it,” Roob quoting James Joyce, *Finnegan’s Wake* (London, 1939) 495.

²² Sade “creates, not an artificial paradise of gratified sexuality but a model of hell, in which the gratification of sexuality involves the infliction and tolerance of extreme pain. He describes sexual relations in the context of an unfree society as the expression of pure tyranny, usually by men upon women, sometimes by men upon men, sometimes by women upon men and other women”, Carter *The Sadeian Woman* 24.

²³ “The dragon appears, biting its own tail ... In early Greek alchemy it represented the unity of all life as it manifests in time. It was thus eternal movement and development.” It also means: “The self is fully absorbed with its inner transformation and purification and its gaze is directed at itself.” Raff, 121, and Raff quoting Nicholas Banaud Delphinus, (Illus.) *The Book of Lambspring*, 120.

²⁴ Rose Keller, a German widow, foreshadowed the development of Sade’s character Justine. According to Margaret Crosland, Sade, in 1768, tied Keller to a bed and beat her using a whip with knotted cords, occasionally putting wax on her wounds until he experienced orgasm, Crosland, 12.

²⁵ ‘Gerald Dorn (16th C.) a student of Paracelsus and a deeply religious alchemist “identified three stages of the Great Work [alchemy],” the first, second and third coniunctio. “The word coniunctio means “union” or “conjunction”, so in Dorn there are three levels at which the opposites unite.... Each stage corresponds to a different level of self-formation”, Raff 84-85.

²⁶ The black goddesses are Ceres, Demeter Malaina, Diana, Isis, Cybele, Artemis and Rhea, and the colour is characteristic of goddesses of the earth’s fertility, Moss and Capannari, 65.

²⁷ Raff, citing Edward Edinger, *Anatomy of the Psyche* (La Selle, IL: Open Court, 1994) 137.

²⁸ “The fluid, chaotic state was often equaled with mercury....[which] contained within itself a sulfur, which if removed and separated from the mercury, would later reunite with it in such a way as to create a new form” (Raff xxi). The “fluid state” of alchemy is also referred to in the last chapter of *NE* as the “sad, ominous, almost rain flavoured with ashes” (188 *NE*). Also, bright strange colours as part of the alchemical process are mentioned by Trismosin: “A

representation of green vitriol, a highly corrosive sulphurous acid code-named “green-lion”, as part of the “phase of digestion” as assigned to the sun” Saloman Trismosin, *Splendour Solis* (*The Sun’s Splendour*) 16th C. Roob, 150.

²⁹ The Rebis is the “two bodies of art, namely the sun and moon (...) Man and woman and they give birth to four children”.... The four elements. The egg ... is supposed to show how, from the four elements – the shell, the white, the membrane and the yolk – the quintessence at the centre: the young chick or lapis,” Roob quoting S. Trismosin, *Splendor Solis* (London, 16th C.) 495.

³⁰ A. Cellarius, “Most ancient philosophers (...) believed that the superlunary world, i.e. the ethereal heavens, consisted of several circles or spheres.... And that the stars, like nails set in the wall of a ship or some other moveable object (...), were set in motion by them.” “The outer most, opaque sphere of the fixed stars was known as the *Primum Mobile*, the “first moved”, because, driven by divine love, it caused the motion of all other spheres,” Roob quoting A. Cellarius, *Harmonica Macrocosmica*, (Amsterdam, 1660) 51.

³¹ C. Kerenyi, “Kore”, *Jung and Kerenyi*, 158.

³² Jung, “ Introduction to Religious and Psychological Problems of Alchemy” 276-278.

³³ “From the beginning of the work to the creation of the second *coniunctio* all union is followed by death which is then followed by more permanent union,” Raff, quoting Nicolas Banaud Delphinus, *The Book of Lampspring* 112-3, 128.

³⁴ Jung writes: “With the active intervention of the intellect a new phase of the unconscious process begins: the conscious mind must now come to terms with the figure of the uncertain woman (“anima”), the unknown man (“shadow”), the wise old man (mana personality”), and the symbols of the self.... The most accessible of these, and the easiest to experience, is the shadow, for its nature can in large measure be inferred from the contents of the personal unconscious.... ” “The Shadow and the Syzygy”, 188-9.

³⁵ Justine “decided she will never fall from virtue” (41 TSW), hence her innocence when assaulted, “as her virtue depends on her own reluctance.” “Her sexual abstinence, her denial of her own sexuality, is what makes her important to herself”.... “Her virtue has a metaphysical importance to her.... Later, her virginity gone, she will tell herself that she has nothing to reproach herself with but a rape and, since that was involuntary, it was not a sin”, (48 TSW).

³⁶ “The mirror in alchemy is related to both wisdom and mercury ... Jung related the mirror to the self and its ability to reflect ... the subjective consciousness of the ego, and ... the objective nature of the transcendental centre of the psyche.” (Jung, *Collected Works*, 11).... The mirror refers to a function of the mind, which accesses the mysteries of life. Since the mirror is closely tied up with the image of mercury, one can argue that the mirror symbolizes the imaginative power of the mind”, Raff, 192.

³⁷ The moon is a symbol of mythology and alchemy for the feminine, Raff, *Sophia* 134.

³⁸ “The more this wretched girl [Justine] suffered, the more the young men seemed to find the spectacle entertaining. They gazed at her with delight; they watched eagerly every time her face was contorted by her burning anguish and the more violent her reactions the greater was their ghastly pleasure”, Donatien Alphonse Francois de Sade *La Nouvelle Justine: Les Malheurs de la Vertu* (Paris: 1791), Crosland, 95.

³⁹ “Adding the body to the mercury triggers the sulfur.... There are two types – an inner one and an outer. The outer sulfur is negative and creates barriers that prevent natural development, or the creation of the stone. Outer sulfur symbolizes the influences that are not part of the self, which shape that individual into something he is truly not.... The sulfur triggered by uniting the body with mercury is actually the inner sulfur. Inner sulfur symbolizes the power of the self to manifest, and so the “form’ that inner sulfur creates is the manifest self”, Raff 187.

⁴⁰ “Calcination in transposition to a kind of white ash or earth or white chalk thanks to the spirit of our process; it occurs with our fire, with the waters of our Mercury”, Roob, quoting *Rosarium philosophorum*, 1550, 206.

⁴¹ Roob quoting Böhme, and citing William Blake: “Blake [W] called these female parts ‘emanation’ and the male parts the shadowy spectre. The central task of earthly existence was the redemption of ‘emanation’ and the unification of the two parts. The path there leads, according to Blake, through sensual delights and physical fulfilment and it is distorted

by false moral teachings and dogmatic religiosity as the chief instruments of sexual repression,” 460. The echo of this theory is found in Sade’s writings and in Jung’s theories as well as New Eve.

⁴² Jung writes: “The reappearance of Sophia in the heavenly regions points to a coming act of creation.... She realises God’s thoughts by clothing them in material form which is the prerogative of all female beings.... A momentous change is imminent”, Jung, Religion 397.

⁴³ “The technical name of the “anima” ...[bears] reference to the fact that, from time immemorial, man in his myth has expressed the idea of a male and female coexisting in the same body” (29,par.47). Jung also writes: “it is normal for man to resist his anima, because she represents ... the unconscious and all those tendencies and contents hitherto excluded from conscious life”, Jung, Religion 75.

⁴⁴ “Mythological patterns were not archetypes, but rather archetypal representations and rites which formed the *contents of the collective unconscious* of a particular people”, Marie-Louise von Franz 128.

⁴⁵ The Black Madonna’s are found at Chartre, Rocamadour, Loreto, LePuy, Orleans, S.Maria Maggiore in Rome and Montserrat in Spain, Warner 274.

⁴⁶ Alighieri Dante, La Divina Commedia, trans. with a commentary by John D. Sinclair, 3 Vols. (London: 1958). “Rahab the Harlot, who of all the souls of the Old Covenant in limbo was caught up to heaven first,” (Paradiso: 119-20). “Dante placed her in the sphere of Venus, and in one of his most beautiful images described her as ‘a sunbeam in clear water’ ” (Paradiso: 114. “Rahab (Joshua 2 *passim*) ... appears in Mathew’s genealogy as an ancestress of Christ (Mathew 1:5). In the Epistle to the Hebrews, Rahab is cited as someone saved by faith (Hebrews 11:31), and in the Epistle of James as justified by works (James 2: 25), Warner 166.

⁴⁷ “The archetypal image of the *mother* is one that Jung constantly works over ... to compensate for the patriarchal emphasis of our culture, or perhaps Freud. She is present in earth mothers, sky mothers, fertility goddesses, dark mothers who ‘swallow, clutch, devour and restrict’, Jackson 111.

⁴⁸ “Early mother goddesses have both dark and benevolent facets.... Their modes of expression represent universal, psychological reaction to the Great Mother stereotype”, Campbell 118.

⁴⁹ Eve’s creation from “the sleeping Adam’s side, fashioned from his rib to be his helpmate.... Described graphically the creation of a specific individual and [it was accepted because] it fitted traditional interpretations of women’s place,” Warner citing Mary Daly, The Church and the Second Sex (Boston, 1968) 34-7, 178.

⁵⁰ Roob, quoting the author of Aurora Consurgens attributed to Thomas Aquinas (late 14th C.) 80.

⁵¹ Roob, quoting J.C. Barchusen, Elementa chemicæ (1718), 130, and S. Trismosin, Splendour Solis (London: 16th C.) 149.

⁵² Roob, quoting Buchlein vom Stein der Weisen 1778, 123.

⁵³ “The psychic life-force, the libido, symbolizes itself in the sun, or personifies itself in figures of heroes with solar attributes”, Jung “The Origin of the Hero” 146.

⁵⁴ This latter remark, I think, is anti-feminist, because women can grasp abstract concepts as Carter herself proves. They can have a firm grasp on eternity because it is woman who already possesses this place of “fleshly extinction”, this place that provokes overwhelming desire, the place of continuing eternity. Women’s grasp of eternity and abstract concepts are already internalized in the symbol of the womb; she has no need to wish to return or possess, she already thus does so.

⁵⁵ “The land of Beulah, the name meaning literally ‘married woman’ that is given to Israel” (Isaiah: 62:4). In Bunyan’s Pilgrim’s Progress (1678, 1684) it is the land of heavenly joy where pilgrims wait to be summoned into the celestial city”, Room 673.

⁵⁶ “Jung ... [invokes] an archetypal feminine principal to explain mother worship. This innate universal archetype combines both positive and negative attributes, forming complimentary and interlocking components in the human psyche”, Preston 328.

⁵⁷ “To dig too deeply within the Self, to penetrate those arcane regions to the collective unconscious, sometimes leads to disorientation and the loss of identity”, Knapp 11.

⁵⁸ “Real heroes such as Ulysses and Perseus reject the Great Mother – both personal and collective – during the maturation process, when identification with the father or masculine principle is acute.... The male discovers his phallic power and learns to use it in a positive manner ... he achieves some semblance of independence and wholeness. The feminine principle can then be encouraged to reintegrate itself with the psyche; to add its attributes to the complex whole that forms the conscious personality, thus paving the way for a larger frame of reference and a harmony of being”, Knapp 25-6.

⁵⁹ Michel Foucault describes the panopticon as “at once surveillance and observation, security and knowledge, individualization and totalization, isolation and transparency....” Foucault Discipline and Punish 249.

⁶⁰ Raff refers to this phase as being under “Emblem Seven” from The Book of Lambspring. The “beautiful” emblems symbolise each stage of the alchemical process in The Book of Lambspring or de Lapide Philosophico Libellus which was written by an unknown alchemist and published several times during the late 16th and early 17th century. Raff, 86-7.

⁶¹ Carter calls this “tabula erasa” referring to the human mind having no innate ideas as at birth, however, it is spelt in The Concise Oxford Dictionary (1990), as *tabula rasa*.

⁶² Lindsey Tucker, ed. Quoting Haffenden, Novelists in Interview (London and New York: Methuen, 1985), 86. Critical Essays on Angela Carter (New York: Hall, 1998) 11.

⁶³ “The images of the material bodily lower stratum.... Debase, destroy, regenerate, and renew simultaneously”, Bakhtin 151.

⁶⁴ “The influence of carnival forms, themes, and symbols on eighteenth century literature is considerable”, Bakhtin 118.

⁶⁵ “The shadow is a moral problem that challenges the whole ego-personality, no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is essential for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance.... These resistances are usually bound up with projections, which are not recognized as such, and their recognition is a moral achievement beyond the ordinary,” Jung, “The Shadow and the Syzygy” 189. “The shadow, that is... the negative side of the personality....” 191.

⁶⁶ Some creative people in their youth linger for a while in a second “other world”, or they secretly feel themselves to be identical with a personification of this other world. This can be a kind of close contact with the collective unconscious and if one remains caught in this situation (past the twenty-fifth year), it leads to the *puer aeternus* neurosis, which Marie Louise von Franz describes as “a sort of unadaptedness, possibly with a touch of genius, which frequently results in early death”, Von Franz, 40.

⁶⁷ “Individuation ... is the process of coming into psychic balance in which one holds together the unconscious and the conscious levels of existence, the individual ego complex and the archetype of the self, a sense of one’s own unique individuality and one’s connection to the larger experience of human existence: these are all supposed to be aspects of the same balance”, Jackson 116.

⁶⁸ According to Jackson, Wagner’s music (here he mentions the music drama of Tristan) Is a celebration of the world of night, that is, the unconscious, as the authentic world of feeling, and a denigration of the day (the conscious world of the world of the ego) as a phantasmatic (60-61).

⁶⁹ “On closer inspection, the nothing turns out also to be *the negation* of being. Denying, nay-saying, nullifying, negation – all that is the opposite of affirmation.... The nothing of negation or no-saying is a mere mental image, the

most abstract of abstractions. The nothing is purely and simply “nothing”, what is most null, and so unworthy of any further attention or respect”, Heidegger Nietzsche: Nihilism, 44.

⁷⁰ Nietzsche writes extensively about nihilism; some comments are: “Nihilism. It is ambiguous: A. Nihilism as a sign of increased power of the spirit: as *active* nihilism. B. Nihilism as decline and recession of the power of the spirit: as *passive* nihilism” (22, p.17); “What does nihilism mean? *That the highest values devalue themselves*. The aim is lacking; “Why?” finds no answer” (9). “Nihilism is a *normal* condition. It can be a sign of strength.... It reaches its maximum of relative strength as a violent form of destruction – as active nihilism. Its opposite: the weary nihilism that no longer attacks; its most famous form, Buddhism; a passive nihilism, a sign of weakness” (23, p17-18): “the development of pessimism into nihilism. – Denaturalization of values. Scholasticism of values. Detached and idealistic values, instead of dominating and guiding action, turn against action and condemn it (37, p.24); “The nihilistic movement is merely the expression of physiological decadence”, (24) Nietzsche The Will to Power.

⁷¹ Nietzsche, The Gay Science, 7.

⁷² “In his most famous work, Thus Spake Zarathustra (1884), Nietzsche finally clarified those two doctrines for which he was most famous: The ‘Overman’ and the myth of ‘Eternal Return’. These are his remedies against the chaos and nihilistic despair that he suggests will eventually envelop the Western world after the collapse of Christian and Scientific world views.... The ‘Eternal Return’ is his own version of eternity. It envisages history working in vast repetitive cycles, so that the ‘meaning’ of life is found within life itself.” Nietzsche typically presents his idea sometimes as a literal scientific truth about the cosmos, and sometimes as a kind of moral and psychological metaphor.... Only we can ever have the responsibility for *who* we eventually become”, Robinson, 30-2.

⁷³ Marie- Louise von Franz quoting Jung, His Myth In Our Time, 42.

⁷⁴ Von Franz, quoting Jung “On the Nature of the Psyche” 42.

⁷⁵ Seife 19-20.

⁷⁶ David K. Danow, The Spirit of Carnival: Magical Realism and the Grotesque (Lexington: Kentucky U.P. 1995) quoting Carl Jung, “The Structure and Dynamics of the Psyche”, Vol.8. The Collected Works of C. G. Jung (New York: Pantheon, 1960) 212-15, 152-3.

⁷⁷ “The archetype ... a form devoid of content, a sign whose signifier does not readily afford a corresponding signified until such a time as the artist imbues it with meaning”, Danow 153.

⁷⁸ “Alchemy preceded by separation and reunification, solve et coagule, [is] a procedure that might be repeated many times”, Raff xxi.

⁷⁹ “For the purpose of individuation, or self-realization it is essential for a man to distinguish between what he is and how he appears to himself and others”, Jung, “Anima and Animus” 94.

⁸⁰ “In general, the man who is identified with the archetype of the *puer aeternus* remains too long in adolescent psychology; that is, all those characteristics that are normal in a youth of seventeen or eighteen are continued into later life, coupled in most cases with too great a dependence on the mother”, Walker quoting von Franz 352, 353.

⁸¹ “By adding wheeling momentum to a circular form, the spiral also symbolizes time, the cyclic rhythm of the seasons and of birth and death, like the waning and waxing of the moon and the sun”, Tresidder 145.

⁸² “The sea is a maternal image even more primary than the earth. It is a symbol of formless potentiality, an emblem of fluidity, dissolution, mingling, cohesion, birth and regeneration.... In psychology it represents the energy of the unconscious and its mysterious depths and perils”, Tresidder 112-3.

⁸³ “Sol and Luna still lie side by side as “two different things” in the glass coffin of the retort.... After putrefaction they will be resurrected as “one thing from two” (rebis). Roob quoting Stolcius von Stolcenberg Viridarium chymicum 226.

⁸⁴ “The union of opposites has become an established fact in the self, and the ego now only has to stay in relationship with the self in order to stay balanced”, Raff 133.

⁸⁵ “Out of man and woman make a round circle and extract the quadrangle from this and from the quadrangle the triangle. Make a round circle and you will have the philosopher’s stone”, *Rosarium Philosophorum*, Jung, *Alchemy* 122.

⁸⁶ “Like the *lapis*, the *tinctura rubea*, and the *aurum philosophicum*, the squaring of the circle was a problem that greatly exercised medieval minds. It is a symbol of the *opus alchymicum*, since it breaks down the original chaotic unity into the four elements and then combines them again in a higher unity. Unity is represented by a circle and the four elements by a square”, Jung, 119,122.

⁸⁷ “If the self is embodied, masculine and feminine are a part of it.” In the case of a man “at the appropriate moment, the self will move into the feminine mode, and the ego will become aware of the fact, and allow the more feminine expression to manifest”, Raff 133.

⁸⁸ Jung, “Individual Dream Symbolism in Relation to Alchemy,” 120

⁸⁹ Jung, *Alchemy* 184, 137.

⁹⁰ “Garbo offered to one’s gaze a sort of Platonic Idea of the human creature, which explains why her face is almost sexually undefined, without however, leaving one in doubt”, Barthes 56-7.

⁹¹ Roob quoting R. Fludd, *Utriusque Cosmi*, Vol. I, (Oppenheim 1617) 111.

⁹² The significance of the sun in alchemy is depicted by “the seven rays of the Sun of God [that] shine upon mountains containing the planetary metals” and “Paracelsus repeatedly stresses the importance of working with the stars. As an astrologer, the alchemist ... should know the innate nature of the Stars.... How they stand in relation to men, animals, the four elements, and all things that grow and spring from the matrices of the elements.... The planetary spheres within us must be purified and their challenges met and mastered on the path of return”, Melville, 78-79.

⁹³ Raff, quoting Nicolas Banaud Delphinus, (Illus) of the Emblems in *The Book of Lambspring*, 128.

⁹⁴ Raff, quoting J.D. Mylius, *Philosophia reformata*, (Frankfurt, 1622) 216.

⁹⁵ Steven F. Walker, “Magical Archetypes: Midlife Miracles in *The Satanic Verses*” citing Marie-Louise von Franz, *Puer Aeternus: A Psychological Study of the Adult Struggle with the Paradise of Childhood* (1970), eds. Zamora and Faris 353.

⁹⁶ There are “themes that derive from what Toderov called “the psychological marvellous”, a subcategory that encourages symbolic interpretation - these themes have significant psychological as well as social relevance”, Walker, 353.

⁹⁷ Walker quotes von Franz, and writes that the *puer* has a “A fascination for dangerous sports, particularly flying and mountaineering “as an expression of a desire” to get as high possible, the symbolism of which is to get away from the mother, that is from the earth, from ordinary life” (2-3). Thus “to come down to earth” (9) means for von Franz “to come down into life” (136) and this fall can result in a crash landing (129,138) for someone whose life is run by the energies of the unconscious archetype of Eternal Youth. Such a fall ... is fraught with peril; at the same time, it extends the opportunity of rebirth and renewal”, (354).

⁹⁸ Jung describes the “Divine Child” as a “metamorphosis of the gods” who rises up as the prophet of first born of a new generation.... This archetype of the “child-god” is extremely widespread and intimately bound up with all the other mythological aspects of the child motif” for example “the little metal man” who inhabited mine shafts and also represent alchemical metals, “above all Mercurius reborn in perfect form (as the hermaphrodite *filius sapientiae* or *infans noster*). The religious interpretation of the child refers to the interpretation of the child as “a vision spontaneously expressed” (“irruption of the unconscious”). Jung refers to this as “the figure of a *puer aeternus* who has become inauspicious through “metamorphosis”, Jung, 91-3.

⁹⁹ “The affair with his sister-in-law Anne Prospere, the Marseilles prostitutes, ... various servants at La Coste, the Italian conquests, all the actresses, all the “secretaries”, all the prostitutes in various towns”, Schaeffer 217-18.

¹⁰⁰ Roob, quoting J.C. Barchusen, *Elementa chemicæ*, (Leiden 1718) 139.

¹⁰¹ Roob, quoting Johann J. Becher (1635-1682) 121.

¹⁰² Raff also writes: "It is certainly related to the symbolism of the self, and might be thought of as the inner power of the self to create its own transmutation", 139.

¹⁰³ "Fire at this stage of the work must be seen in a different light.... From the Jungian perspective, fire has been interpreted to mean intense passion, or desires that must be frustrated to fuel the process of transformation", Raff quoting Edward Edinger, *Anatomy of the Psyche* 137.

¹⁰⁴ "In Jung's conceptualization, the ego is the center of consciousness and, as such, is the instrument for making experience conscious. When the ego is in touch with any psychic content, that content is conscious. When the ego is not, that content is unconscious. Not only does the ego's attention lend consciousness to a psychic content, but it also can trigger a change within that content. Part of the work of individuation is the process of the ego's making experience conscious and thereby affecting changes in the psyche", Raff 5-6 [I have used Raff's explanation for the ego for clarity and simplicity as Jung's covers many pages].

¹⁰⁵ Jung writes: "Those who stand behind, the shadowy personifications of the unconscious, have burst into the *terra firma* of consciousness like a flood.... they are irrational and incomprehensible to the person concerned.... They bring about a momentous alteration of the personality since they constitute a ... personal secret which alienates and isolates him from his surroundings.... Isolation by a secret results ... in an animation of the psychic atmosphere as compensation for the loss of contact with other people. It causes an activation of the unconscious, and this produces something similar to the illusions and hallucinations that beset lonely wanderers in the desert, seafarers and saints", *Alchemy* 49.

¹⁰⁶ "In the divine world the central process of movement is that of the death and rebirth, or the disappearance and return, or the incarnation and withdrawal, of a god.... It is a regular feat of all such myths that the dying god is reborn as the same person. Hence the mythical or abstract structure principle of the cycle is that the continuum of identity is the individual life from birth to death is extended from death to rebirth...." Room 158-9.

¹⁰⁷ Bakhtin asserts that the image of two bodies in one is a grotesque image which: "reflects a phenomenon in transformation as a yet unfinished metamorphosis, of death and birth, growth and becoming (24). The one giving birth and dying, the other conceived, generated, and born. This is the pregnant and begetting body, or at least a body ready for conception and fertilization.... From one body a new body always emerges in some form or other", Bakhtin (26).

¹⁰⁸ Roob, quoting R.Fludd, *Utriusque Cosmi*, (Oppenheim 1619) 271

¹⁰⁹ This is a very simplified explanation from Roob's work. 377-391.

¹¹⁰ Roob, quoting *Rosarium philosophorum*, (1550) 206.

¹¹¹ "The inner and visionary aspect of alchemy was *Aurora Consurgens* which was attributed to Thomas Aquinas." Raff quoting Marie-Louise von Franz, *Aurora Consurgens*, Boddington Series LXXVII (New York: Pantheon, 1996) 121-31; xvii.

¹¹² "The image of the bird is used to portray the issue of uniting the fixed and the volatile, and to indicate the need to hold the self in place long enough for a new union to occur", Raff 123-5.

¹¹³ Roob quoting J. Pernety, *Dictionaire mytho-hermetique*, (1758) 201.

¹¹⁴ The name Hermes "has been linked with the Greek *hermeneus* 'interpreter', meaning that Hermes was the interpreter of the gods. Hence hermeneutics as the science of interpretation, especially of the Scriptures", Room 567.

¹¹⁵ "Putrefaction is the gate to the *conjunction*, and conception. It is the key to transmutation" J. Barchusen, *Elementia chimæ*, (Leiden, 1718) Roob 132.

¹¹⁶ A metaphorical alchemical explanation of this part of the process is: “Luna, who governs all things moist, gives birth to the immaculate purple-robed king; the red tincture, the universal medicine that can heal all afflictions. Here the worker’s efforts cease.” A state has been attained which abolishes the passage of time. The power of planetary demons is thus broken” Roob, quoting S. Trismosin, *Splendour Solis*, (London, 16th Century) 153.

¹¹⁷ “Ships and death are often related.... setting out after death in search of renewal and rebirth.... the boat signifies a crossing into another world, a journey into the land of the dead in search of renewal. The body of water symbolizes the unconscious or inner world, and the world of the imaginal”, Raff, 171-2.

¹¹⁸ Roob, quoting J.Lacinius *Pretiosa Margarita*, (Leipzig 1714) 220.

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<i>Calcinatio</i>	oxidation	<i>Aries</i>
<i>Congelatio</i>	crystallization	<i>Taurus</i>
<i>Fixatio</i>	fixation	<i>Gemini</i>
<i>Solutio</i>	dissolution	<i>Cancer</i>
<i>Digestio</i>	dismemberment	<i>Leo</i>
<i>Distillatio</i>	seperation of the solid from the liquid	<i>Virgo</i>
<i>Sublimatio</i>	refinement through sublimation	<i>Libra</i>
<i>Ceratio</i>	fixing in a waxy state	<i>Sagittarius</i>
<i>Separatio</i>	separation, division	<i>Scorpio</i>
<i>Fermentatio</i>	fermentation	<i>Capricorn</i>
<i>Multiplacatio</i>	multiplication	<i>Aquarius</i>
<i>Projectio</i>	scattering of the lapis, as dust, onto the base metals	<i>Pisces</i>

	Chapters of New Eve	Imagery in Chapters	Stages of Alchemy
blackening/ <i>Nigredo</i> reddening/ <i>Rubedo</i>	1	- chaos - blackness	<i>Calcinatio</i>
	2	- cinema - women's repression - chaos - blackness - (Leilah) - mention of alchemy - redness	<i>Congelatio</i>
whitening/ <i>Albedo</i>	<u>3</u>	- short chapter (1 1/2 pages) - whitening	<i>Fixatio</i>
	<u>4</u>	- short chapter (1/2 page) - desert, whitening	<i>Solutio</i>
	5	- capture, archetype - Mother/Sophia/Goddess - whiteness/dryness/moisture - heat/darkness/wind/cold	<i>Digestio</i>
whitening/ <i>Albedo</i> yellowing/ <i>Citrinatus</i>	6	- Mother/sex-change - reddening/moisture/heat	<i>Distillatio</i>
	<u>7</u>	- short chapter (1 page)	<i>Sublimatio</i>
	8	- meets Zero/shadow - desert/heat/dryness - a harem of victims. Sade's Justine/Eve - fixed in subservience	<i>Ceratio</i>
	9	- images of waxy state carried over - Tristessa separated from his real self - Eve separated from her real self, i.e. Evelyn	<i>Separatio</i>
	10	- meets puer aeternus archetype - Tristessa - dead - recognition of former archetypal image	<i>Fermentatio</i>
yellowing/ <i>Citrinatus</i> reddening/ <i>Rubedo</i>	11	- meets Lileth/Leilah - multiple experience in cave of rebirth	<i>Multiplicatio</i>
	<u>12</u>	- journey over the sea in a boat - rebirth - open end/scattering of knowledge - Lapis - short chapter	<i>Projectio</i>

Chapter	Archetypes in each chapter	The Divine No 3	Three Coniunctios (according to Dorn)	Four Directions	Four Stages of "Human" wholeness & totality
1 2	Leilah/shadow Black Goddess	first 4 chapters	first <i>coniunctio</i>	natural earth/dryness coldness	4 stages (No 4 = mankind) combined with 3 (divinity) = 7 (symbiosis of the human & divine, or wholeness)
3 4	Sophia/Goddess of Wisdom				
5 6 7	"Mother" Goddess Sophia/Goddess				
8	Zero/shadow				
9	Tristessa/Zero/shadow Anima/animus	second 4 chapters	second <i>coniunctio</i>	supernatural fire heat desert/purification recognition of self experiences with Zero	
10	Puer Aeternus				
11 12	Lileth/Goddess/Mother former woman/shadow Divine Self				
		third 4 chapters	third <i>coniunctio</i>	cultural Puer Aeternus heat of the desert	
				moisture/water divine/rebirth renewed state moisture in the cave moisture of the ocean	